



# SPACE FOR EATING AND DESIRE

*A NARRATION BETWEEN FOOD, BODY AND ATMOSPHERE*

MASTER OF SCIENCE THESIS

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Space for Eating and Desire - A Narration between Food, Body and Atmosphere

Master of Science Thesis

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## FOREWORDS

Eating is one of the most ancient activities that ever existed in human history.

Eating culture has never been changeless, it has been feeding our stomachs, hearts, senses and the ever-changing needs that grows along with glorious human civilizations. We like to set scene to savour that moment we eat, because we know we want it to be a moment that we could remember, like we remember the smell of roast chicken from the oven in the house of childhood, the first bite of the wildfire-grilled marshmallow that is crunchy on the outside, fluffy on the inside and burnt our tongue, the first sip of beer hardly swallowed with bitterness and confusion of growing up. However the current eating culture, in my point of view, is setting a literal scene, as if a scene of a movie. People want to live in a dream they never lived, being nostalgic to something they never had. Still who am I to judge gluttony, if guilt is also a kind of pleasure.

The very first inspiration of the thesis was during my visit back in Hong Kong, I found one of my favourite, 50-year-old local restaurant, which my grandfather provided Tofu bean curd to 30 years ago, has been closed like many old restaurants do. At the same time, a new genre of skyscraper with one restaurant on each floor starts to appear on different corners in the city. The need for variety of food has never been declining but in my observation new restaurants opened in last 5 years riding on hip food trends could not withstand the change of time.

Though it happens in Hong Kong, an extreme example of capitalism and consumerism city, I believe that it is a global phenomenon that gluttony and extravagance prevails whereas understanding the food as itself and the way of food handling is least appreciated, when we look at what kind of space we shape for eating. For example when we think of the good qualities of a restaurant, it could be efficient, clean, nostalgic or trendy.

Is there a kind of space we could create, not a dream-making machine? What kind of desire should we serve, as an architect, what kind of space can we provide to make people feel alive when we eat?

I could imagine, if there is a lateral universe that ocularism and consumerism was not developed as how it is today, between bulimia and fasting, what kind of story will a eating space tell us? What is the scene we would create in that world?

## ABSTRACT

Upon observation and research, it is found that there is a discrepancy between the word ‘restaurant’ and ‘eating space’, and what is really happening in the so called ‘restaurant’.

To rethink the existing eating scene, I compare it to the origins of mankind when eating is pure instinct and probe into the problem from the essentials, to look at the desire, the appetite, the human nature. Instead of making a research of restaurant space nor trying to design new food production process to solve societal-economic issues or criticizing capitalism and consumerism, it is chosen to look at the action of ‘eating’ and suggest a scene, a space, an atmosphere we could create for the action itself.

The research question is, how do we set up the scene for eating, and the pleasure brought by it? How to install the atmosphere for people to eat? Eating culture is not what Finland is most famous for, which I found a nice ground of possibilities to experiment ideas of gastronomical atmospheres.

First the work looks into a few existing restaurants which demonstrate distinctive atmosphere to understand and learn the attitude and intentions.

The research then would narrate between food, body, atmosphere and architecture. Phenomenology is chosen to be studied for it suggested the links between bodily senses and atmosphere. It would start with understanding eating actions and regarding appetite as a kind of sense from philosophical ideas, myths and movies, followed by research and analysis of eating as primal action, history and elements of restaurants, comparative studies of eating space in different culture and typologies of eating space in Finland.

The focus on the design part would be experimentations. The attention would be on the whole process start from generating design intention rather than limited to tectonic ideas. Design ideas and methods in phenomenology, suggested by Juhani Pallasmaa, such as embodied image, action space, would be tested at the same time. The goal of the whole process is to rethink architectural design as a interdisciplinary thinking process, and testing the possibilities of the theoretical ideas suggested in phenomenology by getting them through the making process.



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## ISSUE : IS A RESTAURANT A SPACE FOR EATING ?

### 1.1 Deconstruct the ideas of 'restaurant' in social and political significances

#### 1.1.1 Etymology : the origin and the rise of the word 'restaurant'

The word Restaurant is originated from a french word '*restaurer*', which means 'to provide food', or literally '*to restore*'. It is a public place people go when they do not want to cook for themselves. Since the 1830s when the word first appeared, the meaning and the significance of restaurant has been ever changing. [1]

From google books statistics, the number of the word 'restaurant' boomed since the 1970s[2], which I would relate to the rise of feminism which took a prominent role within the society. Number of working class women rise, number of housewives decrease; stoves are seldom lit at home, people dine out.

Examples of societal economical changes that brought changes to restaurant and eating habits are countless. The advancement of food production makes city people often stay full rather than hungry, globalisation gives rise to exotic gourmet which also make eating become a matter of choice and personal taste while the widespread usage of mobile technology encourages food photo sharing, as known as 'food porn'.

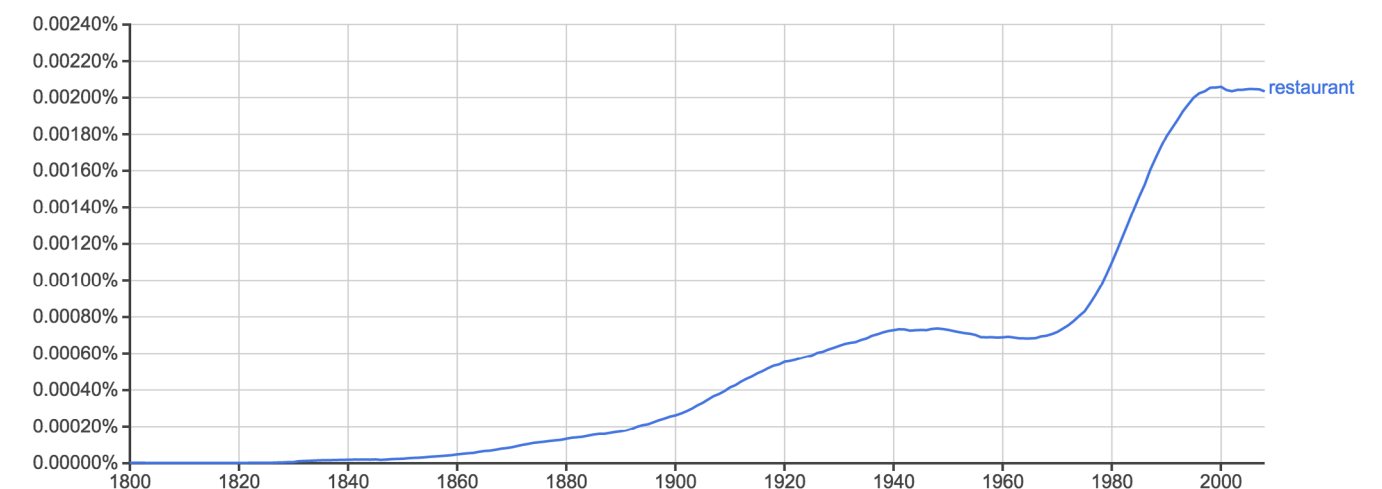
Among many aspects relating to food and eating, I doubt that *space* for eating has been developed and designed elaborately and thoroughly, especially in a user-end perspective. As a diner, a restaurant is about the experience of eating out, however, I reckon that most of the restaurants are spatially designed for their owners, or sometimes as a stage for the chefs.

A restaurant is unavoidably a place where the owner earns their living, which makes it fundamentally a retail space, hence efficiency is often one of the most considered factors for the design. As a result, 'restaurant design' is mostly interior design, carefully chosen furniture and wall colours within a similar spatial model, setting a scene to convey a certain story for their customers.

#### 1.1.2 Inutility of judging the societal meaning in the restaurants

I found it inutile to criticize capitalism or technological dependence, though they are undeniably the major factors of the characteristics of the eating space. During my research, my attempts to ascribe the space to social issues tend to lead me to judgements of human civilization in staleness and banality, and in which I am in no place to judge.

While 'restaurants' has various values inscribed in political, social, economical view, instead of analyzing the cause of the end product, I would like to look in the action of 'eating'. To look at the desire, the appetite, the human nature and hence to suggest a scene, a space, an atmosphere, that we could create for the experience of eating.



**I COURTED AN ANGEL ... AND MARRIED A COOK**

"That's What He Said! But I'm the Campbell's Soup to Thank for helping him out!"

"Sometimes I think I could write a book. About husbands, I mean. The way they get around a girl, for instance, with those smooth words—and all the time you're not feeling a bit and all the time you know it! And then—the way that man of mine can sell Take soup. Most men like soup, of course. Turn sure down, and that's why I'm here about Campbell's. They're so good and so satisfying, with all those wonderful meats and vegetables and things—and soup is fit, too. Why, Campbell's soups just seem like 'one of the family'. And I've discovered that the really nice way to take action when I feel down is to have a Campbell's. And that's good!"

**CAMPBELL'S CHICKEN SOUP**

**CAMPBELL'S VEGETABLE SOUP**

**CAMPBELL'S BEAN WITH SAUSAGE SOUP**

**CAN SHE COOK?**

A personal question by a company that likes to lend a hand in the kitchen.

Just try to recall your own state of mind—It says—during those days when you wandered around half-mad, looking forward to that trip down the aisle.

Were you thinking of her cooking? That, too.

But we mean. It's not that we haven't any romance in our souls, but it's when those little white hands you like to hold start rolling out pie dough that our spirits soar. For we at Procter & Gamble make, among other things, Cream.

And Cream is a good example of our policy of "progress through constantly trying to please."

It took a lot of research, a new factory and a lot of doing to bring out the first hydrogenated vegetable shortening. And it was worth it. Cream was highly digestible, easy to use, delicious, stayed fresh without refrigeration. It pleased people mightily.

Please notice because it made calm and glad that kept Papa coming home for dinner.

Please notice because it helped us earn the money we needed to offer our employees such things as guaranteed employment, profit sharing and a pension plan.

That's our idea of progress. To us, progress with Cream is when you catch a customer young and please her so constantly that when her golden wedding cake is baked, it, too, is made with—Cream! What?

**PROCTER & GAMBLE**

Progress Through Constantly Trying To Please

[1] Horwitz, J. and Singley, P. (2004). Eating architecture. Cambridge, Mass.: MIT Press.

[2] <http://books.google.com>



## 1.2 Parallel studies of the attitudes of existing restaurants

There are countless type of restaurants due to countless situations depending on location, culture, and type of food provided etc.. Instead of prototyping restaurants by architectural expressions, extreme examples of existing restaurants are used to analyze and explain how the design intention and attitude creates the charactersistics of space and atmosphere in three types.

### 1.2.1 Austerity : food-centered design (St. John Restaurant, London)

Famous for his strong gastronometric belief of eating the whole pig from head to tail, Fergus Henderson, the founder of St. John Restaurant in East London, creates pure, wild and fundamental cuisines. The keyword of his restaurant is 'rigour' and it can be shown in the design of his restaurant. [3]

The first St. John Restaurant was renovated from a former smokehouse for ham and bacon smoking in Smithfield. Its cannot be easily spot from the street, the space inside is long and narrow that is difficult to use, but he and his partner took this place still. The interior walls are simply re-painted white, installed with practical illuminations, plain white table cloths, no specific sense is entertained by the architecture itself.

It is a statement of the owners that he is not aiming for comfort and convenience, which is a counter act to normal restaurant design paradigm. They do not aim for luxury at the same time. The atmosphere in the restaurant, as Henderson said in the interview in The Guardian about their 5 rules,

*“No music, no art, no garnishes, no flowers, no service charge”*

This minimalist, rather austere atmosphere St. John's Restaurant created has nothing related to fanciness or luscious enjoyment of life. All the senses are intended only to be entertained by their dishes as the center piece of table. [3]

I consider the design of St John as an attempt to isolate diners to reality. The specially desgined plainness and emptiness bring the human sense to high sensitivity, even to a nervous state. One would start to notice the details in the white fabric on the table, the details of industrial lampshades. The design attitude is so strong that you can not ignore it.

I found this attitude reminiscing to architectural style of modernity, both unavoidably bring up the anxiety of modern time. Though the intention of the restaurant is not efficiency, however as a vehicle to deliver pureness of sense to enjoy their cookery, it reminds me of modern usefulness found in hospital or morgue, and this anxiety alters diner's sensual perception. I would state that it is not 'pure sensual perception', due to awkward farness when you go extreme to isolate and to stage.

It is like a theatre of a dining date, spotlighting a whole suckling pig, while the diners are the audience. The pig is the center, the pig is the focus. Claiming that the diners are the focus, what is in the house is however, the chef's pride.

[3]Cooke, R. (2014). St John's five rules for success: 'No music, no art, no garnishes, no flowers, no service charge'. [online] <http://www.theguardian.com/lifeandstyle/2014/aug/17/st-john-at-20-five-rules-nose-to-tail-culinary-revolution>

*the concept*



*the atmosphere*



*the stage*





### 1.2.2 Vivid : social-centered design (Chinese Tea Restaurant i.e. Cha-lau 茶樓)

In Southern part of China, especially in Canton province, yumcha has been existing and now it is essential for every family on Sunday mornings since the 1840s. Literally yumcha means tea drinking, but it is definitely much more than this action. [4]

The earliest tea restaurants were merely tables and chairs forming little clusters on the street, while the owner and the helpers prepare and brings around hot tea and snacks. It is an organic phenomena caused by need for food, rest and social interactions. The development of tea houses grasped the essence of the anything-could-happen free spirit.

It could be only your core family, or it could be everyone from grandparents to babies in your family, gathering around a tiny or huge table accordingly, chatting about every thing that happened, while ladies strolls around with all sort of dimsum(bite-size food) in their trolleys and yelling the name of dimsum they have to catch attention. Both dimsum and tea offered should be extremely hot, so hot that when you open the lid there would be steam coming out. You would hear gossips of other families and babies crying with the top of their voices and undoubtedly, there must be someone reading newspaper for 2 hours as if they do not notice all the hussle.[4]

It is described that the atmosphere of a Chinese tea restaurant is a ‘vivid battlefield’. The noise, the smell, the steam, the closeness of people, the colourful dimsum, the tongue-burning tea, the busy tea ladies, the rampaging trolleys, the cigarettes, the chirping birds, the ink of the newspaper on your fingertip, all of them are feeding your senses to the maximum.

My grandfather believes that the noisier it is, the better the dimsum tastes. It is a strongly affectionate saying, yet the affection and engagement of a person to other people and the social atmosphere is basically the core value inscribed in the atmosphere of tea restaurants. Numbers of Kung fu and gangster movie took place in a tea house, as love and hate often happens on the table, also in the tension between the tables.

“Perceptive senses are strongly influenced by emotions and affections” (Pallasmaa,2005) [5] , part of it is built up by memories, and part of it is induced by the meaning of objects. I found the plentiful of object and action in tea restaurants becoming the background noise of emotions and hence the perceptions. Not that the architectural elements are not speaking, but everything is speaking at the same time, including yourself. You are not just an audience of a culinary show.

I consider the attitude of tea restaurants as an extreme opposite to the austere attitude of St. John Restaurant. Not only the former one consists of overwhelming sensory stimulating elements and the latter one is not. The formation of the perceived atmosphere is the people and all the happenings. It is an organic expression of freedom of actions. It embraces the satisfaction of eating, it is relaxing, it is easy. It just happened.



[4] 大紀元 www.epochtimes.com. (2011). 港式飲茶文化 - 大紀元. [online] <http://www.epochtimes.com/b5/11/9/27/n3384110.htm> [Accessed 9 Sep. 2015]

[5] Pallasmaa, J. (2005). The eyes of the skin. Chichester: Wiley-Academy

From top to bottom <http://www.picturechina.com.cn/>

<http://dev.hk.apple.nextmedia.com/supplement/special/art/20150830/19273764>

Movie still from ‘The Grandmaster’ (2013), directed by Wong Ka-Wai, TM & Copyright © 2003 Jet Tone Films

Movie still from ‘The Mission’ (1999) directed by Johnnie To, TM & Copyright © 1999 Milkyway Image



### 1.2.3 Zen : Body-centered design (Japanese Tea Hut i.e. Chashitsu 茶室)

“Body-centered design” is proposed by Juhani Pallasmaa in “The eyes of skin”. I found it could describe Japanese Tea Hut in many phenomenological ideas.

Originate from the far east, rather understood as a style by layman nowadays, Zen is actually a philosophical attitude of human being towards nature, and in a further sense the attitude of human beings towards each others.

Japanese tea house is one of the best example as an architectural manifestation of the idea of Zen. It is a place specifically designed for a tea ceremony to take place. Despite the complicated and sophisticated sequences and rituals a tea ceremony must follow, the essence of the ceremony is ‘a host sitting down with a guest, so that both of them could reach out to each other while having green tea.’ It is an idea of hosting, a relationship between the ‘chef’ (the host) and the ‘diner’ (the guest) through the actions of preparation of tea and enjoying the tea. [6]

Sen Rikyu, the most famous tea master in Japan, believed that this philosophy, as an aim as well as the process of the ceremony is best to be achieved by small and modest space. The most traditional tea houses were just about 9m<sup>2</sup> or even smaller.

#### Experiencing of approaching

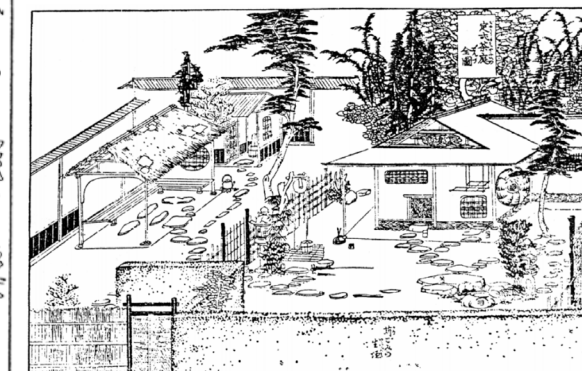
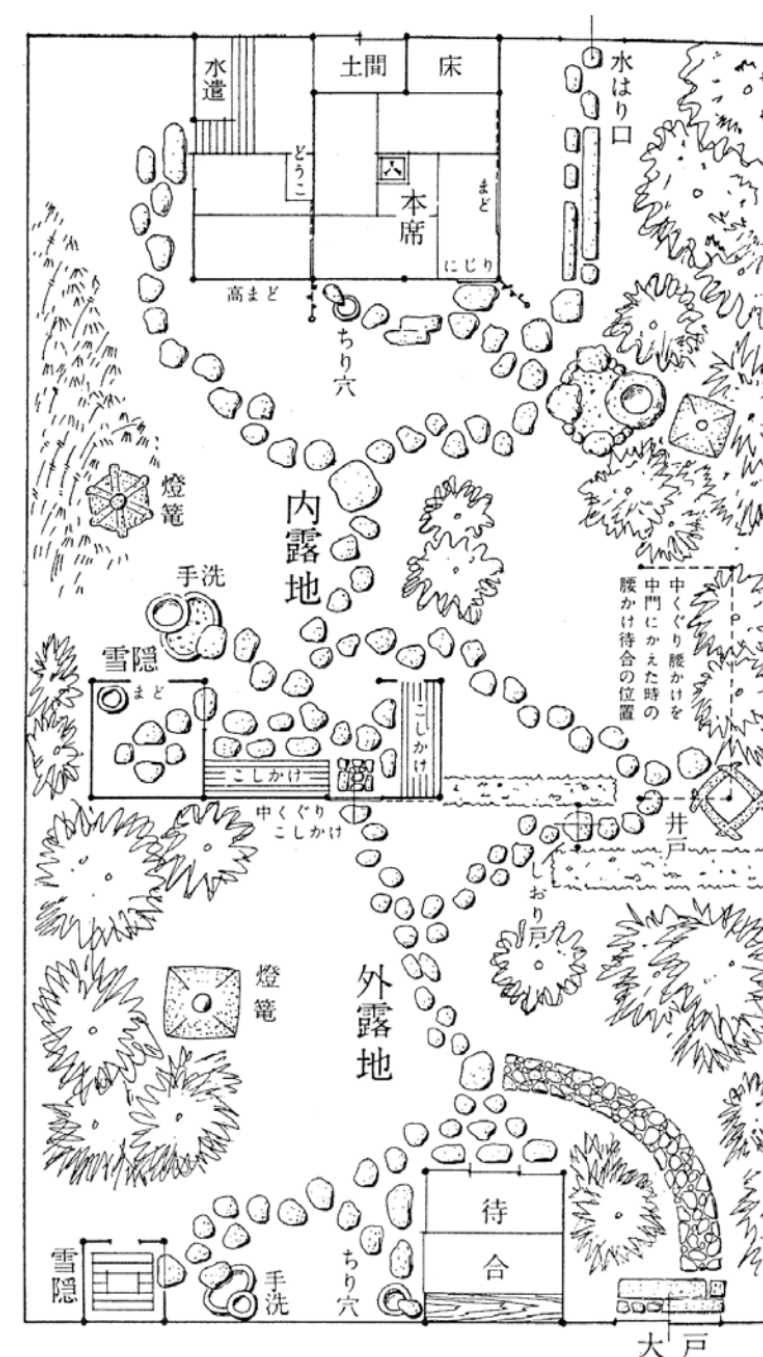
In Sen Rikyu’s traditional model of tea house, space are strongly sequential and hierarchical. Even before getting to see the tea house, one should pass through a garden named Roji 露地, literally ‘land of dew’. Features used in Roji are sensitively placed to respond to locomotions and spatial perceptions. There are different surfaces and shelters hinting refuges, stepping stones in different sizes to bring rhythm to your pace, bigger objects that hint obstacles, closely placed vegetations that brush your elbow when you move, forked pathways that represent choice and much more.[7] The comparatively new idea of ‘affordance’ developed by James J. Gibson can be used to observe and understand this sequential space, in which meanings of action and object are inscribed in the experience of space.

#### Hierarchical space

When you finally arrived the tea house, you would clean your hands and mouth as well meaning to clean your soul, guest entrance of teahouse is narrow and low, so you had to literally crawl through and hence humbled yourself when enter. [7] You would see a sunken hearth in the middle, guests were seated one by one around it, while the host got in the tea house from a bigger door on the other side, seated across the guests. Tea apparatus are placed behind the host, while sunlight gently lit the paper window next to the host. Guests would enjoy the process of the choreographed tea preparation, and finally, got to taste the delicate green tea. The alcove next to the guest is a non-happening space. A scroll of calligraphy or an arranged floral display silently witness everything in the room. In the smallness of the tea house, all happenings and non- happenings are carefully placed.

[6] Archive.artsimia.org. (2016). Interview with Curator Matthew Welch - The Art of Asia - Japanese Teahouse (Chashitsu). [online] <http://archive.artsimia.org/art-of-asia/architecture/japanese-teahouse-interview.cfm>.

[7] Chanoyu to wa.... (2013). The Chashitsu and Roji in Rikyu’s Day.. [online] <http://chanoyu-to-wa.tumblr.com/post/45183239988/the-chashitsu-and-roji-in-riky%C5%ABs-day>





### Locomotive memory

The sensitivity of architectural elements to body motion in the design of teahouse, including Roji, is so strong, the layers of narration of atmosphere is almost like a piece of philharmonica. In “*A Comparison between Japanese Exterior Space and Western Common Space*” it explains that “sequential spaces can be understood as a collection of memories of the experience including not only the beauty of physical space, but also the story along the path” (Thompson 1988a, 122)[8]. From the philosophy of tea ceremony, the tea house is a place to separate from the outside world. Passing through the layers of space in Roji is hence a story of leaving the outside world bit by bit, by turning, choosing paths, stopping.

The whole Roji and tea house complex delicately choreograph the movement space. Roji is more active, the space inside the tea house is more quiet but still in motion. First the host prepare the tea and the guests watch. Then the guests enjoy the tea and the host watch. To compare with St. John restaurant, people engage in the atmosphere of tea house are more actively responding to the elements in the space. Diners of St. John restaurants are like audience in theatre waiting for the show to entertain them, while the guests of tea house are invited to interact with both the host and the space.

### To stage or not to stage?

Another comparison lies in the attitude to separate from outside world. Although both St. John restaurant and Japanese tea houses intended to separate from outside world and everyday life, the former one bring anxiety and the latter one bring peacefulness. Despite that the only connection of a tea house is a paper window that filters daylight in the interior, which is almost totally visually isolated from the outside world, there is less sense of uneasy alienation.

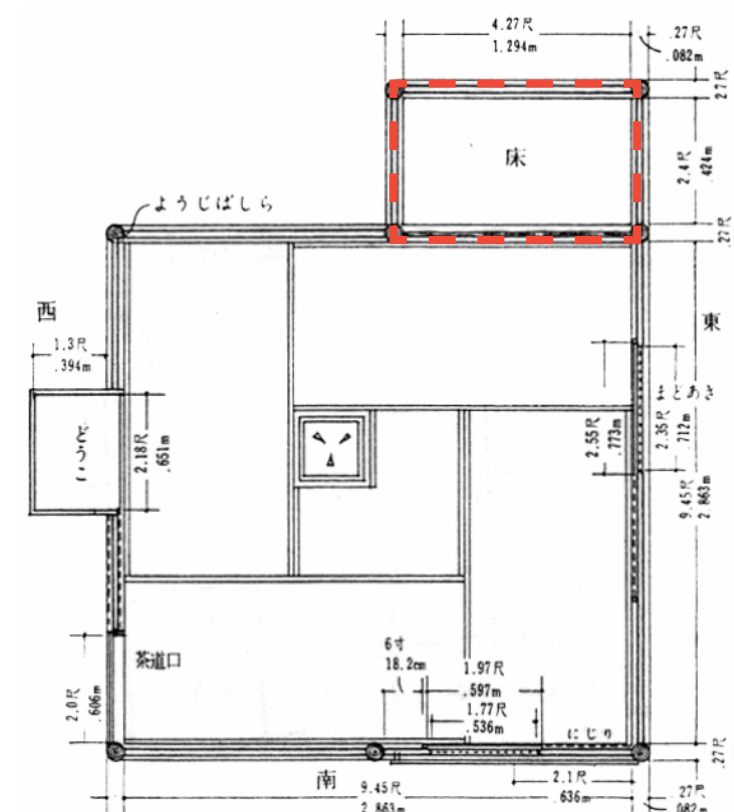
The difference lies between the motion that defines exterior and interior. For St. John Restaurant, the connection from the outer world atmosphere to the inner one is an opening of the door; whereas for the tea houses there are sequential motions to gradually transfer you from one to another atmosphere. The abruptness of change of atmosphere in the former case gives a more forced scene setting feeling.

On the other hand, the objects in tea houses such as the sunken hearth or the floral arrangement are giving chance to act as meaningful peripheral focal points during the staying in the eating/drinking actions. In St. John's although the intention is to minimize sensual implications to create a stage, the used objects, such as white paint walls, white table clothes and bent wood chairs actually possessed their value and meaning that could not be neglected. Even if there is a scientific way to find out which material and form would cause least sensual implications, the abnormally low sensual stimulation would also create an anxiety, which means a theoretical neutrality, as a perfect stage, is not possible to be created.

[8] A Comparison between Japanese Exterior Space and Western Common Space (Thompson 1988a, 122)

Basic small room in Rikyu style

Alcove: non-happening space



Alcove: non-happening space



Happenings around the hearth



Top: <http://archive.artsmia.org/art-of-asia/architecture/japanese-teahouse-interview.cfm>  
 Bottom left: <http://thephilosophersmail.com/virtues/the-great-eastern-philosophers-sen-no-rikyu/>  
 Bottom right: <https://upload.wikimedia.org/wikipedia/commons/thumb/b/b8/Sh%C5%8Dk%C5%8D-ken.jpg/819px-Sh%C5%8Dk%C5%8D-ken.jpg>



Not that tea houses do not want to set a scene, on the contrary a teahouse is often strongly picturesque.

For example, the “Sa-an” 蓑庵 teahouse in Daitokuji temple in Kyoto, in which “Sa-an” literally means “hermitage of the raincoat”, is a humble hut deep in the forest. The image that the owner of the tea house wanted to convey through the architecture, is a wanderer wearing a raincoat, hiking through a forest dripping with rain. When he is exhausted and cold he encountered this little tea hut where you can stop for a while. [9]

The wanderer is not omitable in this little narration, he is the key element of the whole composition. It is like the visitors and hosts are ones of the elements that compose the tea house, which induces an atmosphere, and in such atmosphere, self-awareness is enabled in the visitors.

Compared to food-centered and social-centered designs, I would say that body-centered design has the strongest connection between architectural form and the atmosphere created to be felt by the users, and bring an experience

### 1.3 Chapter Summary

From the studies of design attitude of restaurants, I generalized and compared them as food-centered, social-centered and body-centered design. It is understood that the peripheral attention of things in the place is significant to how the body understand the space and atmosphere. At the same time the problem of whether the staging of an atmosphere is genuine or artificial is raised.

I found the idea of body-centered design offers insight to my research question, “how to design a space for eating from a diner’s perspective?” Rather than acting as a vehicle to carry the chef’s or the owner’s pride nor the significance of eating place in a social place.

It leads to looking at the phenomenology model to understand space and atmosphere, with respect to the action *eating*, generated from bodily instinct, desires and senses.

[9] Japan-experience.com. (2015). Fushin'an Tea House. [online] <https://www.japan-experience.com/city-kyoto/tea-house-fushin-39-an>



Body movement in a tea house:  
Tea ceremony host and guests, Ethel Skakel Kennedy,  
sitting orderly.



‘Staging a scene’  
Ocularcentric Wes Anderson themed Bar



All colour and shapes yet similar experience?  
-Sketch Restaurant in London

Top image: <http://thephilosophersmail.com/virtues/the-great-eastern-philosophers-sen-no-rikyu/>  
<http://www.dezeen.com/2015/06/07/wes-anderson-designed-bar-luce-takes-cues-old-milanese-landmarks-cafes-fondazione-prada-interiors/>  
<http://www.designbuildideas.eu/new-generation-restaurants-interior-design-matters/>

### The role of phenomenological studies

The study of body-centered design leads the following studies of eating and atmosphere base on the phenomenological model.

Deciding on the thesis topic about ‘eating space’, I studied about phenomenology and see how it responds to the sense of taste as the most direct interpretation of ‘eating’.

I found that Pallasmaa actually do not write too much about taste of architecture, mostly metaphorically, for instance he quoted John Ruskin’s letter describing ‘eating Verona touch by touch’[26]. As he narrated “atmosphere is the relationship (nearness) between heideggerian thing and body”(Sharr, A. ,2007), and in ‘tasting’, one’s relationship with the thing, i.e., the piece of food, is to take away its energy and form, in which both the felt-body and perceived ‘thing’ become one, there is no distance between body and the thing, hence no space exist in-between, and I suppose this is why the sense of taste is so difficult to be narrated with regards to space of atmosphere.

That is when I understand that narrating the atmosphere of eating should be like choreographing a series of actions and senses instead of focusing on the taste. In addition, in ‘Heidegger for Architects’, chapters concerning about how to set a table, and how to set a table at a house, or how to make a place and define it as picnic suggests phenomenology’s attitude towards eating is not only about the sense. It is about hinting the place to eat and about everyone involved in the eating scene having a common mental landscape about how they are going to eat.

Concluding Pallasmaa’s phenomenological ideas, I understand atmosphere as the perception of both the consciousness and subconsciousness. It lies within. It is about connection of body and ‘things’, making relation and hence meaning.

The significance of atmosphere is not just about the existence of a nice space, but how to remember the space, both at the moment and later on in the future.



## **II. CONTEXTUAL STUDIES : THE SITUATION IN FINLAND**

CONTEXTUAL STUDY: THE SITUATION IN FINLAND

2.1 The Finnish eating scene

Finland is not most famous for its cuisine, deliberately recording and observing over the eating scenes in Helsinki and Tampere during summertime gave me some idea of public Finnish eating scene.

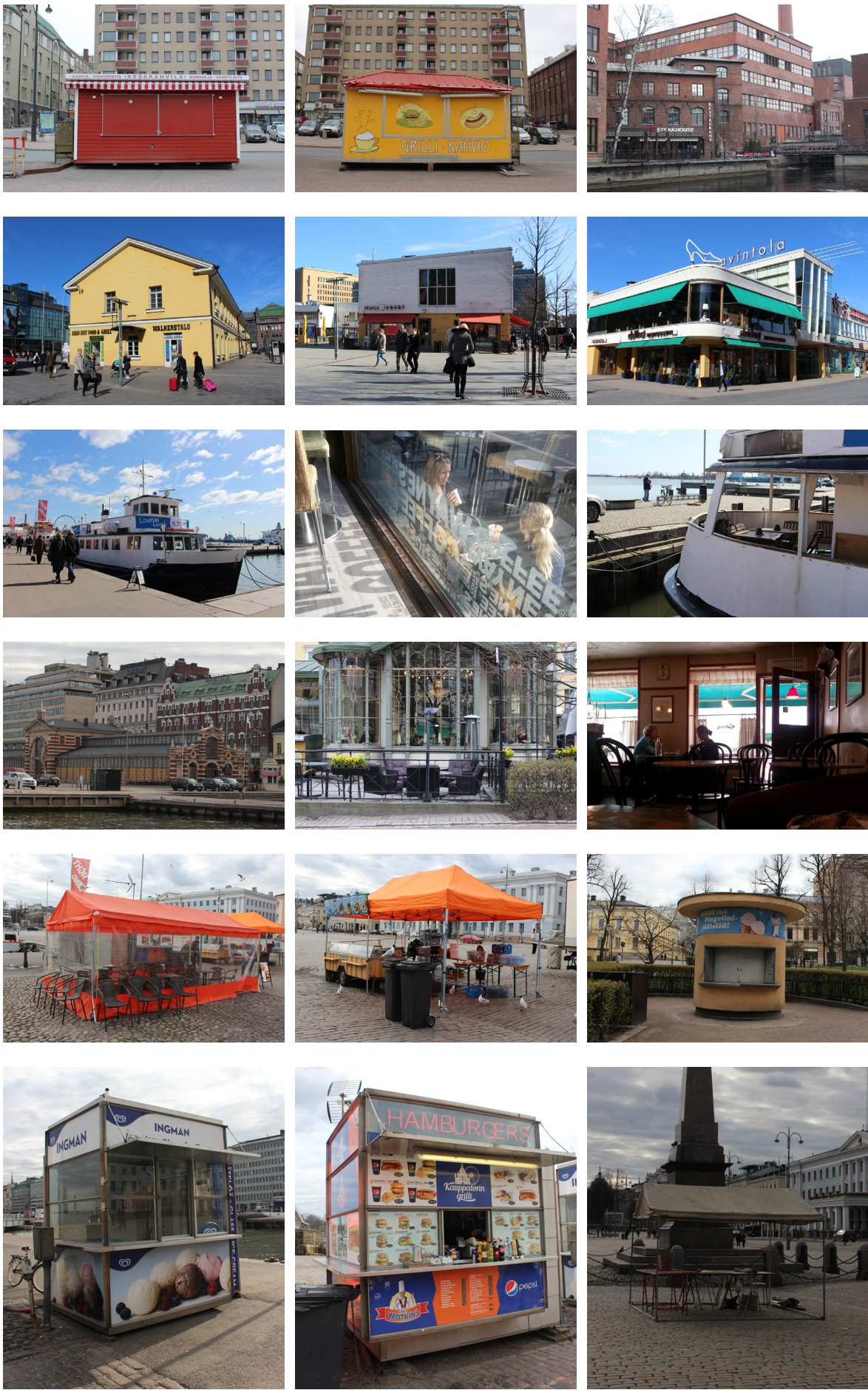
During summer there are a lot of sitting out to the sun, however I recognize it as an sitting area more than eating area, which has a closer reminiscent to sitting and sunbathing on the lawn than a eating-related atmosphere. Many restaurants has a sense of hiding behind the walls at the same time, they do not express themselves much.

Because of the harsh weather, the eating scene is highly dependent on seasonal change, which is not only bad. For example a candle-lit cabin like cafe with smell of cinnamon is very atmospheric and cozy in a bad winter day.

In Finland it is comparatively lacking street life even in summertime. Compared to other middle or southern european country, the markets are not very impressive and common, and it is also hardly compared to street food culture in asia where it is very common to walk and eat on the street at the same time. In Finland temporary or mobile street food stalls are taking major role, they exist as if they are to solve problems more than provide a place to enjoy.

I tried to find hint of senses related to food but it is hardly found. The absense of stimulation of senses, especially smell and sound in the streets is one of major experiential problems I find in Finland.

I would conclude the Finnish eating scene with the word ‘interiority’. Which is both describing literally and ideologically. There seems to be a lack of bridging in between the atmosphere of eating to the cities.





## 2.2 Stimulating senses in the Finnish Nature - possibility of semi-outdoor living

Compare to stimulating senses found in city, I found that there are much stronger stimulation of senses in traditional Finnish culture and living in the nature regardless of the extreme climate.

### KOTA

The traditional wooden kotas as outdoor cooking hut for Finnish families before pipes are built inside domestic houses might not be most cozy places for cooking, but the atmosphere it demonstrated of white smoke in the wilderness, aroma of food being cooked and crackling of firewood would impress people in their eating experiences.

The modern wooden hut for barbecue in summer or hideaway in winter for warming up some glöggi are perfect illustration of the embodied images of people gathering and sharing food.

### ROUE

Semi-open tents worth looking to as it create a semi-open space as a response to the chilling snowy weather and highlight the closeness of Finns to nature.

### MÖKKI

The journey of travelling through forest is essential part of experiencing mökki.

## 2.3 The site- Sorsapuisto

Three meters below main vehicular road keep Sorsapuisto rather hidden from the cityscape. The proximity of park to city center and residential neighbourhood is good location for enjoying food between work and home, which has also been Sunday picnic location for decades.



Left image:  
<http://www.tampere.fi/asuminen-ja-ymparisto/ymparisto-ja-luonto/puistot-ja-viheralueet/puistot-ja-reitit/sorsapuisto.html>



Second row: <http://suomenmuseonline.fi/fi/kohde/Lusto+-+Suomen+Mets%C3%A4museo/V91002%3a1004>  
 Third row: <http://www.kansallismuseo.fi/en/seurasaari-openairmuseum>  
 Forth row : <http://www.bushcraftuk.com/forum/showthread.php?t=102625>



III. NARRATION BETWEEN FOOD, BODY AND ATMOSPHERE  
BETWEEN FOOD AND BODY

*“The Creator, though condemning man to eat to live,  
invites him to do so by appetite, and rewards him by enjoyment.”*

*-- The Physiology of Taste, Jean-Anthelme Brillat-Savain (1825), Aphorism of professor, P.xxvii*



## NARRATION BETWEEN FOOD, BODY, ATMOSPHERE & ARCHITECTURE

### 3.1 Eating action : bewteen Food and Body

#### 3.1.1 *Eating as Instinct*

An innate urge that exists before experience, but is strengthened by learning, is what people usually describe as an instinct.

‘Eating’ is one of the most ancient action in the history of complex lifeform. You eat, regardless if you know you need to eat or you want to eat. You are hungry, you eat. Then you learned, before you get hungry, you try to seek and seize the substance that you believe could satisfy the call in your body. Far before talking about self conciousness, human being, as a part of animal kingdom, started to eat. The want to eat, is hence, believed to be innate.

Eating is a life instinct, as Sigmund Freud would say, *Eros*, the instinct to survive, develop and reproduce.

Stomach hunger, in a more biological physical sense, starts from a signal from hypothalamus in your brain that you are in lack of certain substance and need a repair for your loss, i.e. when your blood sugar and insulin level begin to drop. Hormones are triggered to make your stomach churn to tell you, ‘you need food’. Our body assume we would like to live on, and hunger will strike us periodically even there is no external stimulations . “*Appetite* in this understanding could be described as the tendencies to remove the discomfort to gain pleasure, so to make all the work for life-sustaining more tolerable [10]”. (HowStuffWorks, 2008)

Understanding the instinct to eat in a broader sense, taking the whole world as a system, eating action is the closest and most direct way human body communicates with the skies and earths, it is the way the inside of you communicate to the outside. The seasons and weather nurture deities that grow on the earth in its cycle, and our wants of eating reacts dependingly. We observed and obtained the nurtured to get ourselves nurtured.

Whereas, eating is also the action when divinities relates to the dead, as it is said that ‘all life is feed on dead, even vegetarians.’ *Thanatos*, the dead instinct is also involved in eating actions.( Freud, S and Strachey, J, 1962) [11]

The idea between the sky and earth, between the mortals and divinities, I found eating actions closely linked to Martin Heidegger’s “four-fold” concept of primary circumstance of existence. In which how to find the relations between the four “fold” and dwell under this circumstance is the essence of architecture. [12]

Eating action : bewteen Food and Body



[10] <http://science.howstuffworks.com/innovation/edible-innovations/food-craving1.htm>

[11] Freud, S. and Strachey, J. (1962). The ego and the id (pp. 11-22). New York: Norton.

[12] Sharr, A. (2007). Heidegger for Architects (pp. 30-40,58-60) Routledge

Movie still from ‘Oldboy’, 2003, directed by Chan-wook Park, TM & Copyright © 2003 Show East

Movie still from ‘Fanda y Lis’, 1968, directed by Alexandro Jodorowsky, TM & Copyright © 1968 Producciones Panicas



### 3.1.2 Eating as Desire

*'Body is the representation of desire' - Arthur Schopenhauer [13]*

Desire of eating is not only a need but also a want. More precisely speaking, it is the 'want' that makes the 'need' tolerable. When speak of instinct, we are acknowledge that 'we want because we need'. However we all know the crave for chocolate cake when being absolutely full. On the other hand, there were times when you were too busy and did not feel hungry, even you have not been eating for hours. Food cravings are different from stomach hunger, they involve brain activities, and are reactions of mind.

Ancient philosophers pondered upon the questions of life, and confronted human desires for food.

*a) The punishment of Tantalus : Temptation without satisfaction [14]*

King Tantalus was one of the greek mythological figure that were welcomed to dinner of Zeus in Olympus, however he had committed certain crime, including of stealing God's food for his mortal people, revealing God's secret and the worst, he killed his own son and roast his body parts as a dish for the God's dinner.

Tantalus was sent to a eternal punishment in Tartarus. He was placed in a lake, with a fruit tree above him. Whenever he is thirsty, water of the lake recedes when he kneel down and try to drink; whenever he is hungry and reach for the fruits on the tree, the branches wrafts away from his reach. Tantalus is cursed to be eternally hungry and thirsty with eternal temptation and frustration.

However in a perspective of pleasure searching, being in the state of 'looking forward' and feeling the want is one kind of best pleasure. This punishment is a rendition of happiness and agony of addiction rather than pure pain. (Freud and Strachey, 1962) [15]

*b) Epicurean happiness : Fulfilment by removing both pain and pleasure [16]*

On the contrary, in ancient Greek Epicurean philosophy of hedonism, life is about seeking the absence of pain and suffering both physically and mentally, meanwhile, by taking away pain, pleasure is also taken away. Epicurean happiness is about tranquility by diminishing the humanly desire. It suggests followers solely eat simple food like bread and water, to take away the pain of feeling hungry, and there is no more desire of eating. There is no pleasure that could be brought by satisfying the want, but there will also be no more disappointment of losing pleasure.

This philosophy is considered minority in most places in the world now as asceticism, often practiced as religious activities. While the majority in the world seeks pleasure without hesitation.



Image from : <http://mythology.wikia.com/wiki/Tantalus>

[13] Schopenhauer, A. and Payne, E. (1966). The world as will and representation. New York: Dover Publications.

[14] <http://www.greekmyths-greekmythology.com/the-myth-of-tantalus/>

[15] Freud, S. and Strachey, J. (1962). The ego and the id (pp. 11-22). New York: Norton.

[16] Konstan, D. (2005). Epicurus. [online] Plato.stanford.edu. Available at: <http://plato.stanford.edu/entries/epicurus/#1>



## c) “The belly of an Architect” : Pleasure of fullness

In modern city scenes, *fullness* is the most celebrated eating-related quality. the movie ‘The belly of an Architect’ nicely portrayed the celebrations of *fullness* with scenes of renowned architects feasting with decent affluent people in front of ancient Roman architecture. There were often close-ups of the architect’s huge belly and show off of his powerful and luxury lifestyle. In the scene of a feast in front of Pantheon, he was served a cake shaped as Étienne-Louis Boullée’s cenotaph. This cake, is formally and ideologically reminiscent of the round belly of the Architect. It is a result of embracement of pleasure and collection of goodness, telling the story of the thousands years of human conquering over nature and the never ending pursuit of perfection and wisdom.

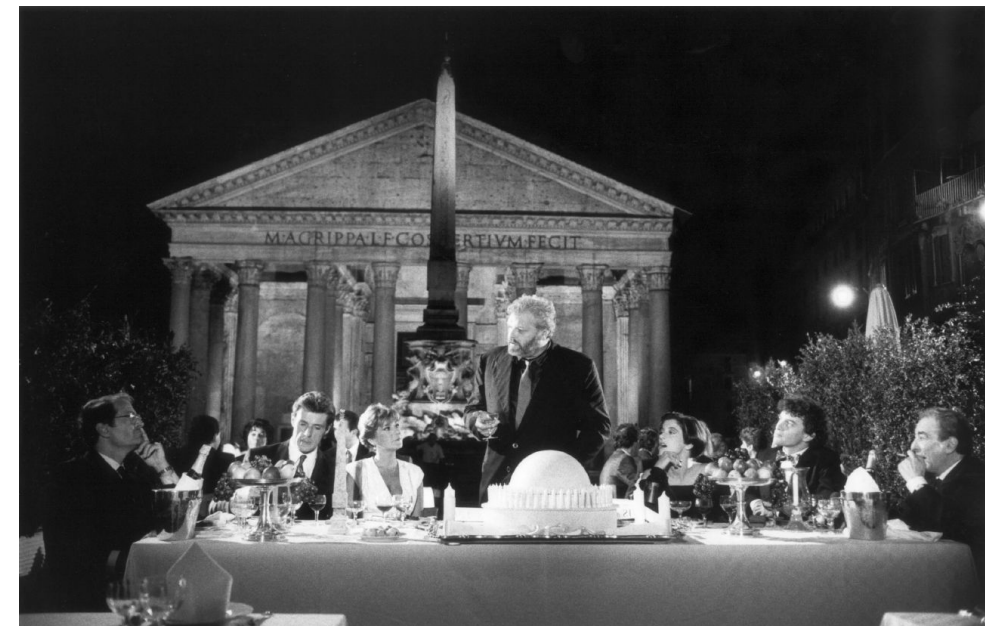
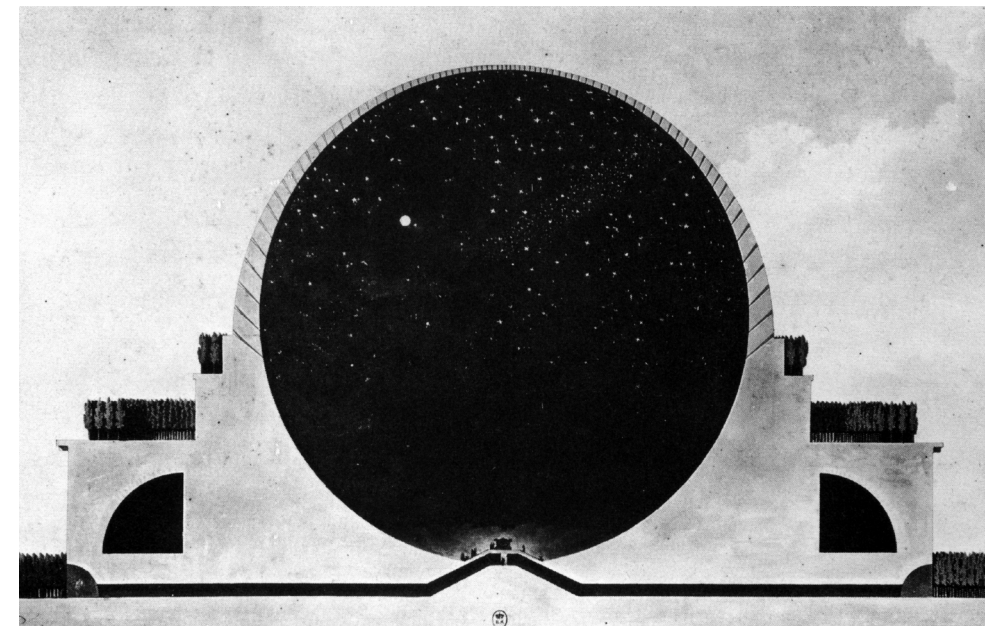
*Fullness* is a sign of success, wealth, power, content, sense of secure and all triumph. We call it civilization. Civilization let most of human kind no longer being under the threat of hunger. We praise *fullness* and *pleasure*. We create architecture to praise them.

However fullness does not keep people happy. Refer to Freud’s idea that if pain is removed and pleasure prevails, equilibrium would be detained and led to breakdown. It means removing hunger is not the answer to happiness of mankind. There are consequences leaning to the side of fullness.

The architect in the movie suffered from stomach disease from eating too much. His wife also cheated on him with a young guy with a muscular body, while himself ironically became obsessed with the beauty of muscles of classical Roman statues. Muscles are feature of hunters, hinting the ability to obtain food, and the enforcement of *Thantalos*, the willing to kill. Even in the era needless of hunters, temptation of ferocity does not lie.

Look at the cake, it is all sugary and buttery. It is bigger than it needed to be. Human body do not need that much of sugar. Did they finish the cake? No one actually cared. The moment of it is the action of cutting. Human are fine being told to be happy at certain moment when staying full is no longer the concern.

Although we human are generally removed from the pain of hunger, we are also generally removed from the pleasure of desire when we are prone to threat of death. Otherwise, we still suffer from temptation and the aftermath of it, the *gluttony*.





d) *The juxtaposition of desire and the urge to control the desire*

When human get to eat 'the cake', which is not 'necessary', moral, political and social struggles rises, and they are reflected in the eating space.

We dress up with the conscious of 'being a human' to go to restaurants and approach the food with manners, pretending we do not want to just stuff everything inside our mouth, crushed them into pieces, mix them with all the saliva secreted, enjoy the sound of chewing and the sensation of pushing the food down our oesophagus. In Freud's words, "we are repressing our instinct to meet the social norms, and the behaviour of how human eat is about the fight of instincts." (Freud and Strachey, 1962)[17]

In Freudian theories, when *Eros*, the life instincts and *Thanatos*, the dead instincts interacts, energy of growth and creation juxtapose the instinct to assault and destroy, there is contradiction, sometimes dynamic equilibrium is attained, sometimes not, and hence it brings advancement in civilization.[18]

Since there is such contradiction, *gluttony* and greed grows, and different kinds of eating scenes appear along the human civilization.

One example is the establishment of slaughterhouse and the separation of dining room and kitchen. Civilization has been nurtured with repression of thanatos that brought the killing scenes to a dark corner of the society in the name of empathy. The conception of social classes was strengthened spatially. 'Good qualities' such as efficiency and hygiene were brought up and speeding up the development of mankind, in exchange of the nearness and truthfulness to our instinct.

History of the spatial change of eating scenes is hence the narration of the fight between the Eros and Thanatos, and the urge to maintain balance and the uncontrollable rise of either side.

e) *History of Restaurant in expression of shift of desires*

When we eat out, it is a demonstration of our desires.

Cookshop - Pure life-sustaining (Middle-age)

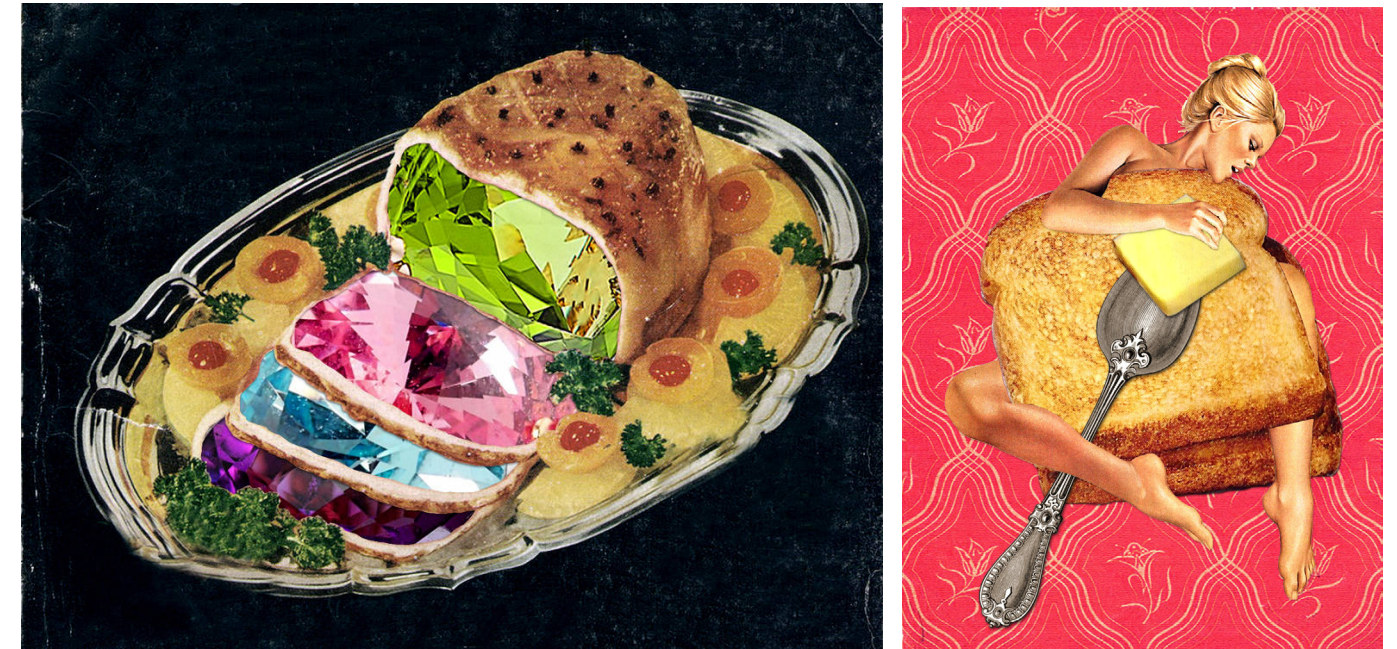
In Europe, the restaurant culture started in middle age. At that time the first cook shops opened to sell hot dishes, because towns people may not have sufficient cooking utensil, or they did not even own a kitchen at home. However those cook shops did not provide places for people to eat inside, the social interactions amidst were just between the seller and the buyer. The existence of cook shops were merely functional.

"Man who founded first restaurant must be genius endowed with profound insight with human nature" (Brillat-Savarin, 1825)[19]

[17] [18] Freud, S. and Strachey, J. (1962). The ego and the id. New York: Norton.

[19] Brillat-Savarin, Fisher, M. and Sauvage, S. (1949). The physiology of taste. New York: Heritage Press.

Artist Eugenia Loli often play with the juxtaposition of material or sexual desire with food



Rituals of dressing up to restaurant make yourself object of desire.



Top row : "All Fun & Games: Gem Roast", "Worshiped Women: Toasted" <http://eugenialoli.tumblr.com/>

Below : Movie still from 'Pretty Woman, 1990, directed by Garry Marshall, TM & Copyright © 1990 Touchstone Pictures



### First Restaurants - place for restoration (the early 18th century)

The first restaurant in Paris was founded in the 1760s. It was named 'restaurant' because the aim of it is 'to restore health and well-being'. In the restaurant, food that is believed to help to restore health, such as bouillon, fruit and various dairy product were provided. In the restaurant, there were individual tables, décors ( such as candle light ), and menus with listed price.[20] These elements seem to be those in the prototype of a restaurant we would have in our minds nowadays - the embodied image of the restaurant.

At this point, a restaurant was not only a place that fulfilled the need of food intake to sustain life, when the idea of 'well-being' was brought up. It was about humankind not only want to live, but to live long and well. A restaurant is a place to heal.

### Restaurant - place for display & luxury (18th century onwards)

Candle-lit tables at the same time suggested restaurant is the place to fulfil psychological and emotional needs. The restaurant was understood as a 'place for romance'. In the 18th century Paris, restaurants were also a place for display and sensuous luxury. Best diamonds were showcased in restaurants. [21]

I believe the idea of going to restaurant equals to having a luxurious displayable experience is one kind of embodied image that was planted in the human mind.

### Rise of coffee house - place of inspirations and exchange

Coffee house first appeared in United Kingdom in 18th century. It was a place people could find 'liberty' and 'democracy' as people in all classes of society, from academics and professionals, to shopkeepers and craftsmen, could all stay in one room, and that was one true breakthrough at that time. Coffee house, as an institution providing cheap coffee and unlimited access, marked its societal importance, at the same time, as architecture, it offered an environment that encouraged 'exchange of news, information and serious discussions'.

As a matter of fact, "coffee house was the nucleus of the Royal Society -- the prose literature and basis for modern newspaper" (*Coffee-houses vindicated in ansvver to the late published Character of a coffee-house, 1673*). [22]

There is a beautiful saying that describes coffee houses:

"coffee house is sanctuary of health, nursery of temperance, delight of frugality, academy of civility and free-school of ingenuity" (Colby, 1920)[23]

I would picture the scene with people in all class discussing in a coffee house full of steam from boiling water and smoke from the burning cigarettes as the very first image of civility, a gathering of intelligence, an equal and free atmosphere of human gathering.

[20][21] Horwitz, J. and Singley, P. (2004). Eating architecture. Cambridge, Mass.: MIT Press.

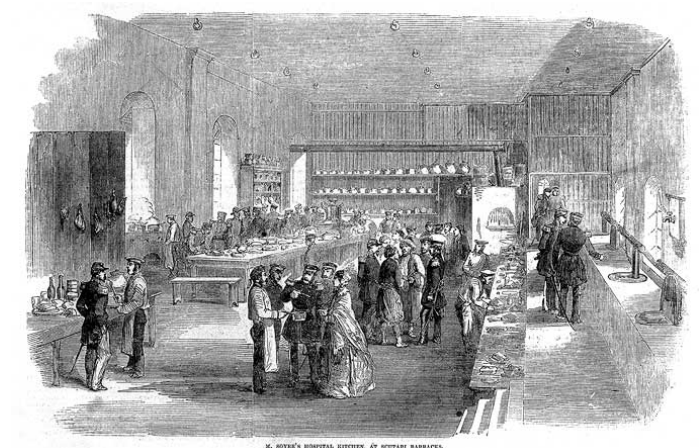
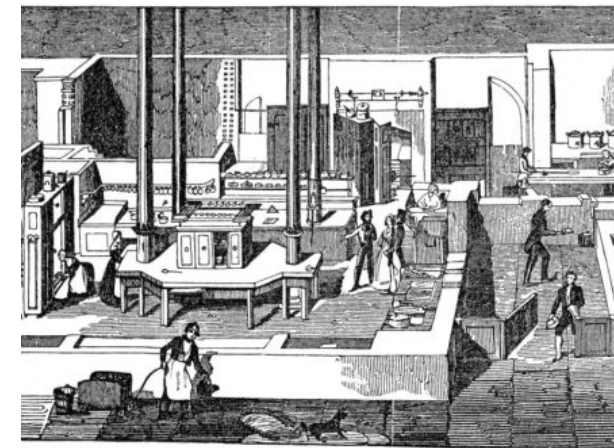
[22] Coffee-houses vindicated in ansvver to the late published Character of a coffee-house. (1673). London: Printed by J. Lock for J. Clarke.

[23] Charles W. Colby, ed., Selections from the Sources of English History, B.C. 55 - A.D. 1832 (London: Longmans, Green, 1920), pp. 208-212.

[24] Oulton, R. (2005). Alexis Benoit Soyer. CooksInfo.com. [online] <http://www.cooksinfo.com/alexis-benoit-soyer>

[25] 140 Years of Parisian Cafe Culture - Paperblog. [online] <http://en.paperblog.com/140-years-of-parisian-cafe-culture-1378524/>

Alexis Benoit Soyer (4 February 1810 – 5 August 1858) was a French celebrity chef who became the most celebrated cook in Victorian England. He designed the innovative kitchen of the Reform Club in 1837 in London. Which is claimed to be the first especially designed non-domestic kitchen. [24] (Oulton 2005)



LEFT: Café Central in Budapest has been a meeting place for artists, intellectuals, professionals, since 1900s. One of its most famous patrons was the novelist and dramatist Ferenc Molnár who formed the 'Cafe society'.

RIGHT: People of different classes discussing war in a Parisian Cafe, Coffee houses and enlightenment movement grew together in Europe.[25]



Top left: the Illustrated London News, 3 December 1842 / <http://www.lookandlearn.com/history-images/XJ100334/Kitchen-Department-of-the-Reform-Club-House?img=1&search=Kitchen&bool=phrase>

Top right: <http://www.cooksinfo.com/alexis-benoit-soyer>

Bottom left: <http://www.andrewcusack.com/2007/the-cafe-society-of-ferenc-molnar/>

Bottom right: <http://www.brynmawr.edu/library/speccoll/dighum/vienna1900/triomeka.brynmawr.edu/exhibits/show/coffeehouse-culture/a-history-of-coffee-coffeehouse/coffeehouses-enlightenment.html>



*f) CONCLUSION: Halvely treated desires and Sense of detachment in modern eating scene*

“The inhumanity of contemporary architecture and cities can be understood as the consequence of the negligence of the body and the senses, and an imbalance in our sensory system.” (Pallasmaa, 2005 ) [26]

I concurred that the imbalance lies between the imbalance of care towards fullness and hunger. One who is always stable and full will not understand the happiness waiting for food hungrily.

He also described the phenomena in the world today as “the growing experiences of alienation, detachment and solitude”; [26] This is what I sense and understand in the contemporary eating scenes. Studying through the desires expressed in the history of eating scenes, in which the innate instinct has been repressed but the hallucination of what not. While Pallasmaa condemned technology advancement for detachment, I also blame the civilization choosing the common bias on the ‘positive’ qualities and undervalue the possibilities lies within the innate desire of destruction and imperfections.

I would take a conclusion that civilization has a bias on desire to eat. It tends to celebrate fullness, in a representation of success, efficiency, cleanliness and beauty; yet dispise hunger, in a way of condemning life-taking as brutal and non-ethical, and seperating nature’s chaotic side.

Fullness and hunger are a pair of twins that could not exist without each other. I believe a genuine eating experience should be a representation of both qualities.



A tobacco shop hidden behind austerity in Tampere.  
The hidden desires - civilization decides expressing it is morally bad and wrong

[26][27] Pallasmaa, J. (2005). The eyes of the skin. Chichester: Wiley-Academy.

*a model of detachment in eating scenes*

Civilization tends to conquer the sky instead of connect with it.

Artificial gaze at the beauty of desire

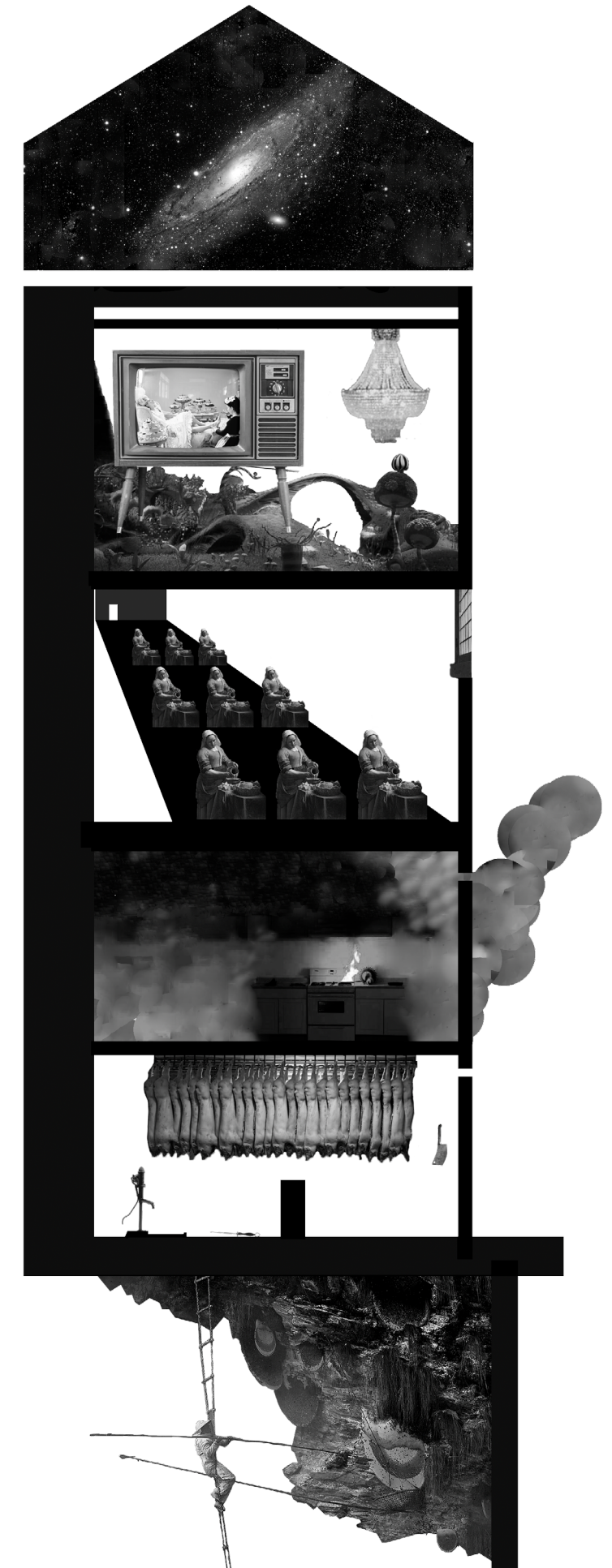
Venmeer’s painting portrayed the relationship of nature, food and human by the routine of milk maid by the window.

Today it is a food factory.

For safety, hygiene and order of social status kitchen is seperated from dining.

Blood and deaths became taboo of civilization.

The fate that earth is the foundation human live and rely upon.





### 3.1.2 'Emotional Appetite' as a combination of instinct, desires and senses

#### a) Instinct and desire ...and beyond? The final meal before death penalty

In the studies, instinct to eat could be fulfilled by eating anything that restore your lost of body tissue. On the other hand, desire to eat involved so much more conditioning. I wonder if there could be a way that pure desire to eat, regardless of instinct, we could entertain.

And there was one occasion. The last meal condemned prisoners have before the execution. They knew there is no way he would survive, they knew that it is his last meal, they knew that quenching his hunger is pointless. What does their body perceive in such situation? In some states in America, condemned prisoner could choose what to eat in their last meal. This meal is not life-sustaining, however it is considered to be 'humane' for letting them choose what to eat, and it is fulfilling something to make the prisoner to feel 'good' in some sense.

There is no way to experience the 'last meal' ourselves to understand the situation, but an artist makes it possible to imagine through his lens. Photographer Henry Hargreaves created the work "No seconds" [28], he represented the specific last meals of death rows with a little informations with the prisoners. The meal ranges from nothing to gluttonous, austere to luscious, reflecting the important part of their lives. It is not necessarily being full nor the appetite would be completely taken away. The similarity of all meals is the will to make a scene, either replaying the past or portraying their deepest wish.

The photographer depicted the moments with variety of cutlery and tablecloth constructs an atmosphere, a scene and a possibility of a story. I believe in this scenario, the want of your mortal body, is a complex of your conscious wish, subconscious desires, sensual perception, instinctive needs, and fleet of memories. It is an emotional appetite.

[28] Henryhargreaves.com. (n.d.). Henry Hargreaves | Photographer. [online] <http://henryhargreaves.com/#no-seconds>



2 pints of mint and chocolate chip ice cream



Declined 'special' meal, had traditional last meal



He had managed 3 KFC restaurants



Refuse to eat



Single olive with the pit in it



Eat while watching the Lord of the Rings trilogy

image : <http://henryhargreaves.com/#no-seconds>



*g) Atmospheric expression for the final meal before death penalty*

If they are also able to choose where to have their last meal, what would it be? As an architect, what kind of scene should be designed for them to 'enjoy' their last meal?

*The scene : I portrayed the idea of sky and earth, and human dwelling in between. It is a bounderless place yet sheltered; there is fire in the core of space, wind keeps it going, and there is water that keeps human awake. A place you could dream on and wish the fire would never be put off -- regardless your sanity and concious reminds you it is impossible.*





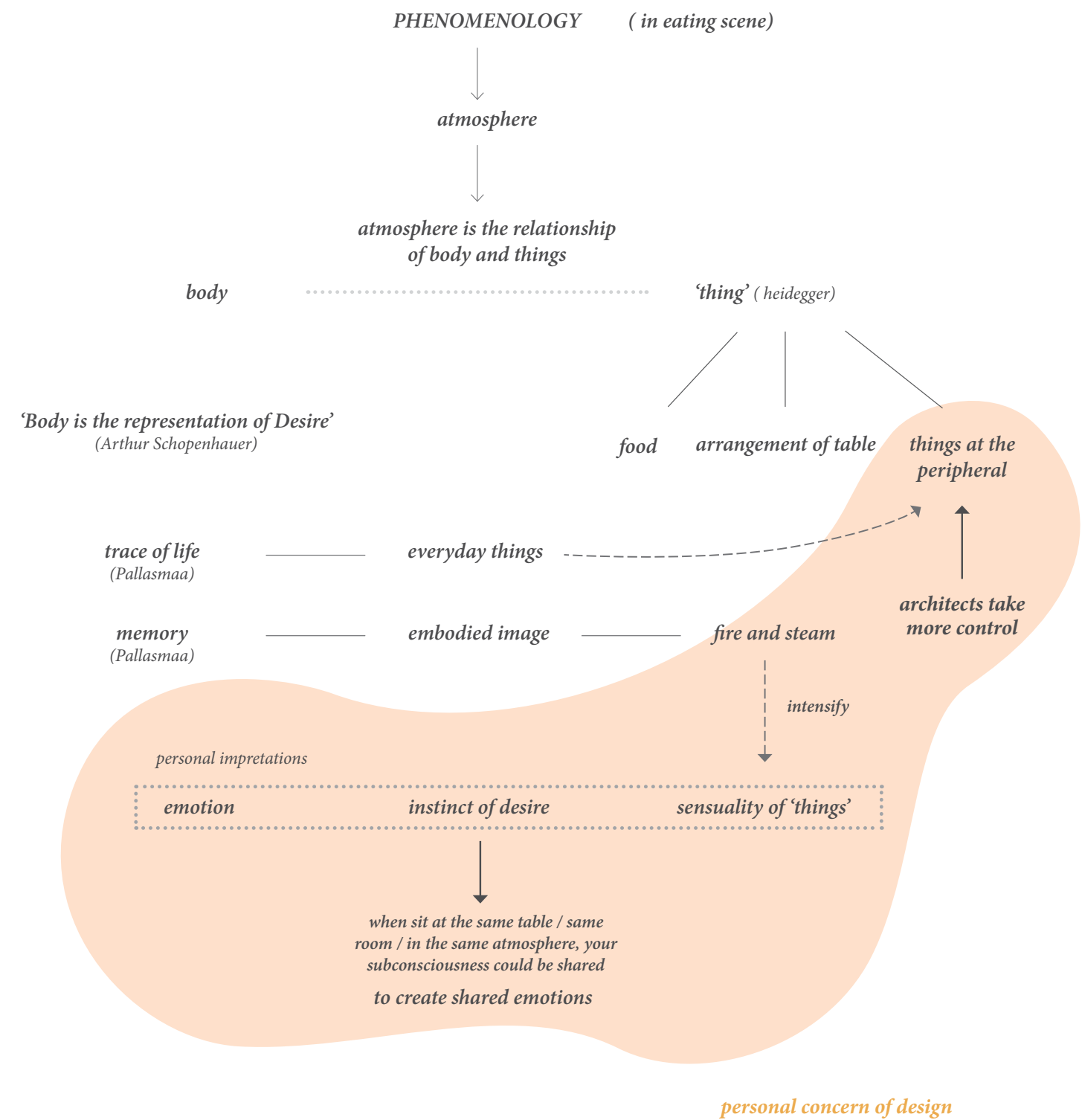
Summary of Research Part

Explaining the flow of ideas

The Research part of the study includes Chapter1 : The Understanding of existing situation and issues in eating space, Chapter 2 : The Finnish attitude towards eating space, to Chapter 3.1, the understanding of primitive instincts and desires. They are the content, while model of phenomenologic understandings is the way to see, read and structure them.

Due to the amount of informations, I created a map of flow of ideas to explain and clarify the direction of the studies.

mind map: flow of ideas

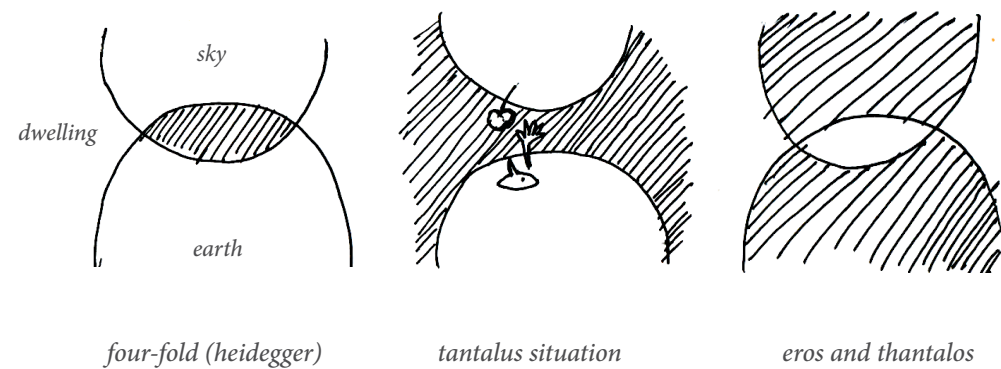


## Things learned as Architect - Seed of design

The ongoing chapters are narration about establishing and designing atmosphere.

Chapter 3.2 are experiments on design ideas of phenomenology , and Chapter 4 is demonstration in context. I would like to conclude the ideas learnt and generated from the previous research and hence give clearer ideas of what and why I am going to do in the next chapters.

### *in-between*

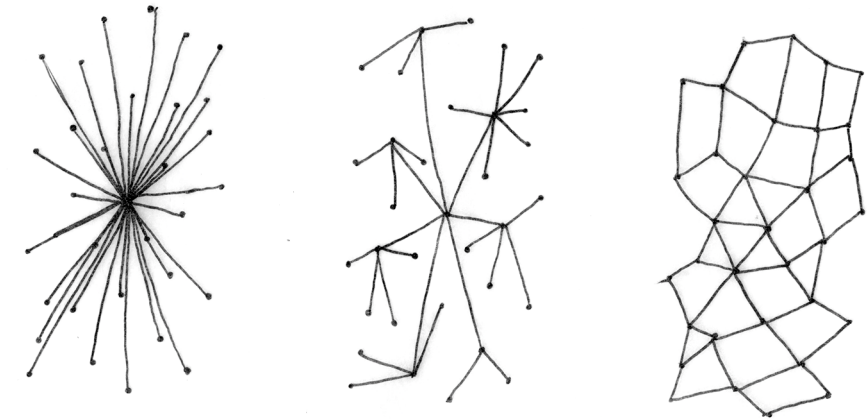


*In the research of philosophy, myths, and experiments in elements of eating scenes , I found that the pleasure of desire lies within the struggle of two force, two wants, or energy.*

*In my opinion, the current civilization preferred and biased on the 'better' one too much like a common hallucination.*

*The idea of duality leads to the interplay of kitchen and dining, dirtiness and efficiency, chimney and the islands, and I chose to strengthen the idea of 'weaker' side, to express and value the Chimney as an atmospheric place.*

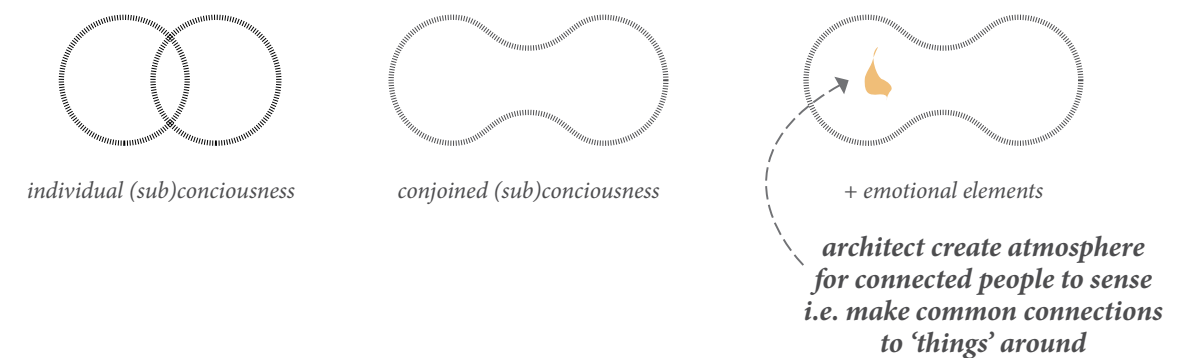
## *constellation of things*



*People relate to surrounding 'things' mostly unconsciously. For the same set of dots everyone relate them in different ways. Architects cannot control what each individuals sense, but we can structure the constellation of things with emotional hints, giving chances to people to be connected and draw their own constellation.*

*When it is over a dining table, it is nice to see people draw their constellation together.*

## *shared emotions*



*One main issue I pondered on, was that everyone has different memories and biases on perception, is it even possible to design an atmosphere with certain specific quality that could be felt by everybody?*

*Pallasmaa suggested 'embodied image' [24] which lies within everyone's genes. I furthered interpreted it, and found one common perceptive body is our instinct towards eating. It combines with desire, senses and expressed as appetite, which is a very emotional quality our bodies possessed. Hence, one of my goal is to create certain specific emotions that people could enjoy the sharing among the table.*



III. NARRATION BETWEEN FOOD, BODY AND ATMOSPHERE  
ATMOSPHERE: BETWEEN BODY AND SPACE

*“One of the very nicest things about life is the way we must regularly stop whatever it is we are doing and devote our attention to eating. ”*  
*- Luciano Pavarotti*



### 3.3 Establishing atmosphere for Eating action : bewteen Body and Space

#### 3.3.1 Experiments using phenomenological ideas as design tool

The lack of interpretation of sense of taste in Pallasmaa's phenomenological studies has been discussed in the part 'the role of phenomenology', and I have decided to understand the relationship between space and eating not only at the moment of intaking food but a series of action involved.

Nonetheless, Pallasmaa has brought up a lot of ideas concerning as the ways to "design" or "install" the atmosphere, ideas such as embodied image, concerns of materiality and time, locomotive memory and sensory balance, significance of shadow and darkness are still useful attitude to think about when designing.

However, not much of them has been exercised as a creative tool to making of space or architecture. Usually it is the other way round, where there is a piece of architecture, such as Zumthor's Thermal Baths in Vals, phenomenology could understand and describe it.

Hereby experiments of testing out the idea's of phenmenology as a designing tool is proposed in this chapter. Pallasmaa serve senses as what a design should serve, in this scenario I treated 'emotional appetite' mentioned in Chapter 3.1 as the sense to be focused on.

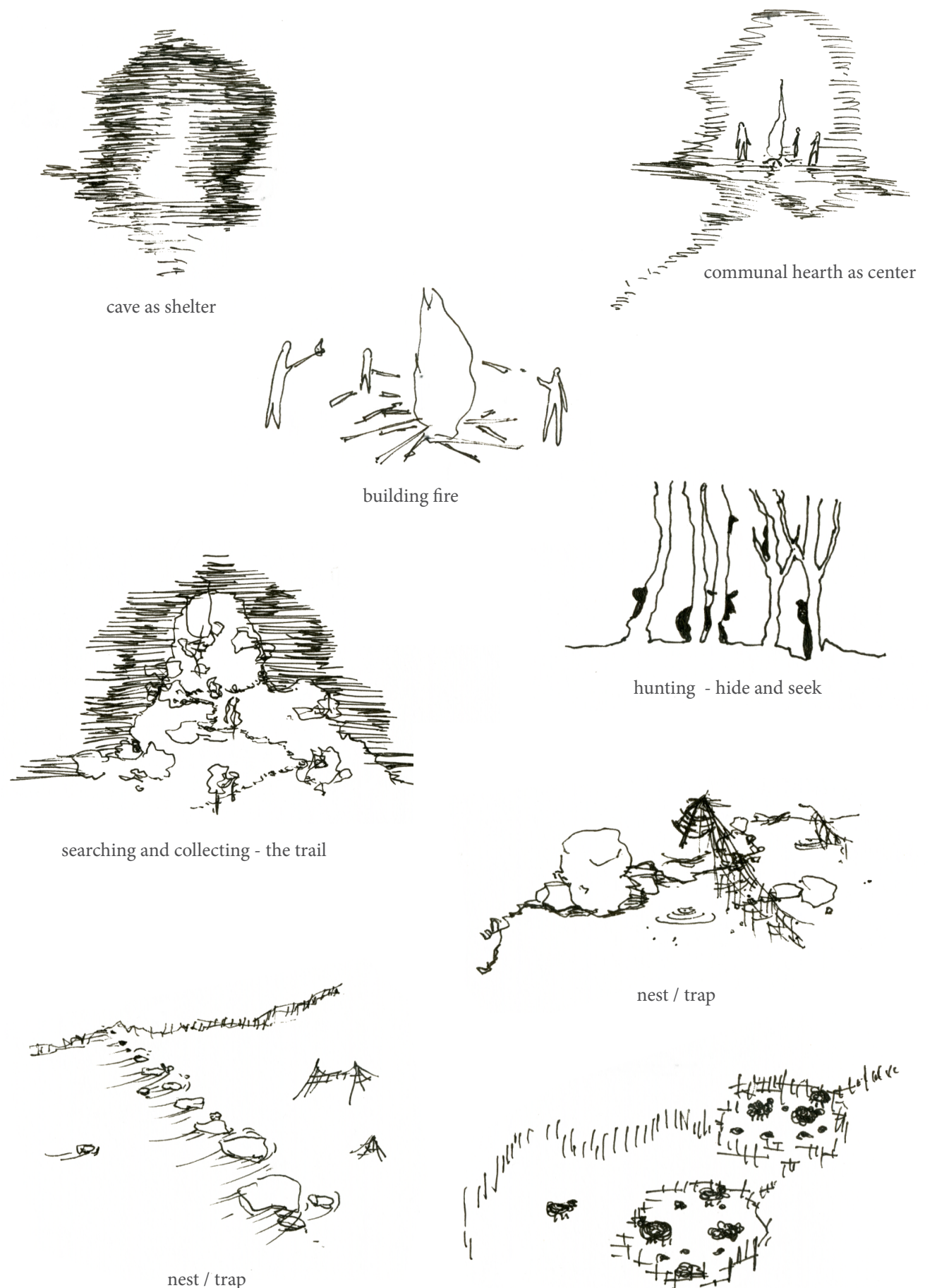
#### 3.3.2 Finding the embodied image of primal actions

Eating is one of the most primal action of human. It is basic survival need, a wild instinct as well as desire. There is no need to explain why human need to eat. Though we could trace in our body what kind of actions and images are involved in 'eating'. In a broad sense it does not only means ingesting, but also to approach to food, to process food, to share food among fellows.

The idea of 'Embodied image' is brought up by Juhani Pallasmaa, in which 'image' is not only a visual retinal picture but more like a mental mapping of human experience. According to Pallasmaa, embodied images are carried through generations in our genes. That is why people with different cultural background and experiences could share some embodied images.[29]

I tried to capture and portray some of the images that are primal and are related to the expereince of 'eating', which could be serve as design basis that gives mental impact and induce actions.

[29]Pallasmaa, J. (2005). The eyes of the skin. Chichester: Wiley-Academy.

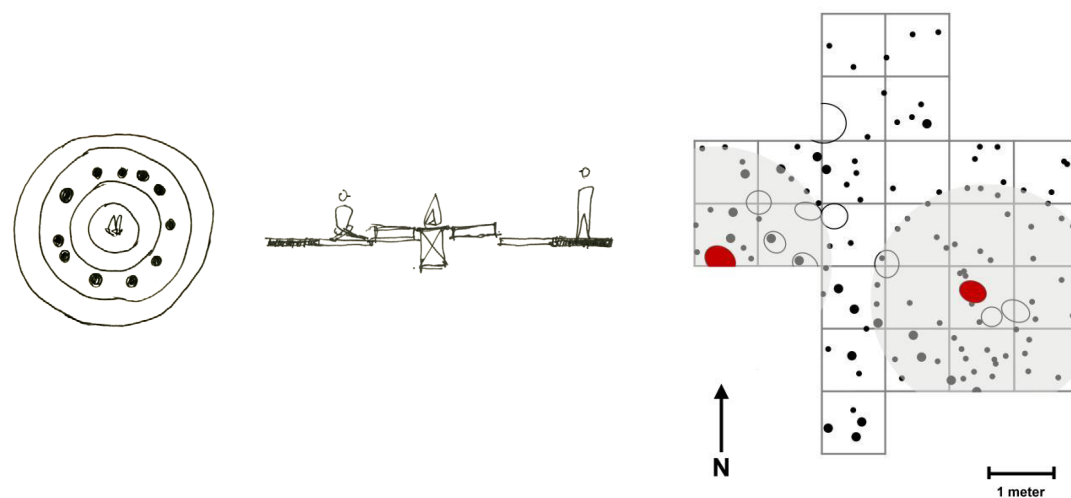


### 3.3.3 Embodied image - Fire and the body

#### a) centralities of hearth

From the search of embodied images among eating activities, hearth and fire are the keys of staying, gathering and eating, which is very close to the intention of a restaurant.

Hearth is the symbol of safety and survival since prehistoric times, either in a cave, subterranean or in a tent depending on the climate, soil condition and skill level. Wherever and whenever people dwell, we tend to sit around the hearth, cooking, eating or simply relaxing. (Luytens, 2014)



On the right it is the schematic map of postmolds and pit features dating to ca. A.D. 450-500. Note hypothesized circular structures (shaded grey) with central hearths (in red). Pineland Archeological District, Florida.[30]

The model of people's activities around fire could be deduced. More a bottom up human nature than a designed model. The hearth at the center, and scattered structure hints scattered human activities. It is an organic human gathering with the image of fire as an anchor point. In different cultures similar gathering model of restorative activities around fire are found.

In the perspective of a perceived body, the visual image of fire, light and warmth dissipated, crackling sound of burning wood become soothing. Fire, a natural disastrous energy becomes a sense of secure that marks the beginning of civilization. Human tries to control it but still worships it in awe.

In different culture fire bring different atmosphere related to eating.

#### Ukai 鵜飼 (Traditional Japanese cormorant fishing)

Ukai is a traditional method of catching small Japanese trout by manipulating seabirds called cormorants. The fishing starts around 18.00, and the only illuminations are the pine torches lit on the boats.

Nowadays it is more of a show for tourists, nonetheless it demonstrates the essence of atmosphere brought by fire and how we hunt in nature.



#### Hut of Ama 海女 (Japanese women free-divers)

Female free-divers are in record as early as AD750 in Japanese poetry. They dive as deep as 10 meters for seashells with nothing more than a loincloth. They gather around fire in little hut by the seaside to warm themselves and have a tea or two. [31]

Nowadays some of the huts are turned to restaurants that tourists are seated on bench around the mat on the floor.



#### Candle light dinner

I believe that candle light dinner is a form of keeping the fire in the dinning scene to provide a sense of intimacy and belonging.

[30] Flmnh.ufl.edu. (2016). Florida Museum of Natural History. [online] <http://www.flmnh.ufl.edu/rrc/scrdig.htm>

[31] News.ifeng.com. (2011). 日本“海女”：正在逐渐消亡的古老行业[组图]\_历史频道\_凤凰网. [online] Available at: [http://news.ifeng.com/history/vp/detail\\_2011\\_12/10/11233845\\_0.shtml](http://news.ifeng.com/history/vp/detail_2011_12/10/11233845_0.shtml) [Accessed 11 May 2015].

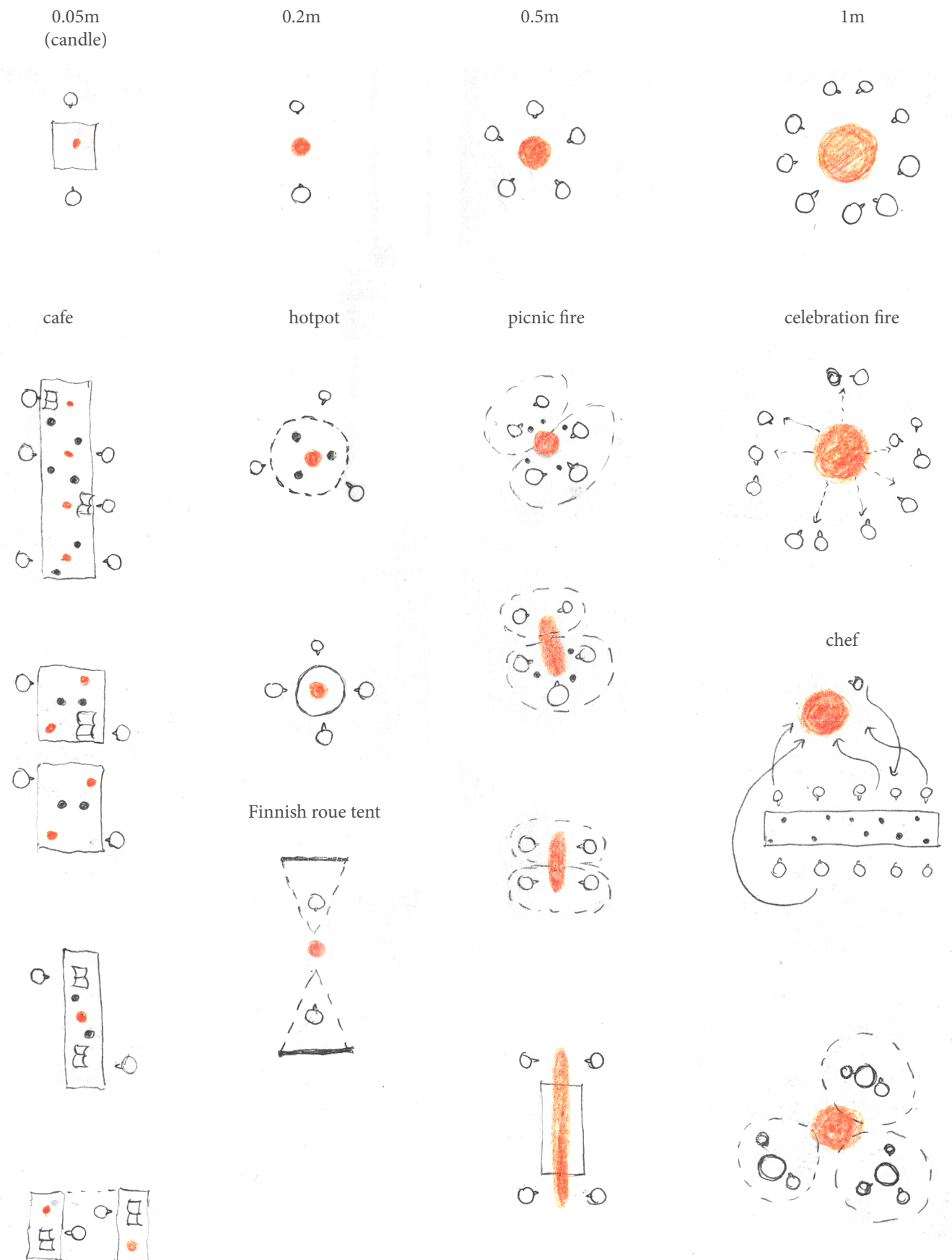
images of Hut of Ama :  
<http://umashi92.exblog.jp/i5>  
<https://readyfor.jp/projects/satoumi-ama>

image for candle light dinner:  
<http://world.kapook.com>



## b) size of fire and gathering prototypes

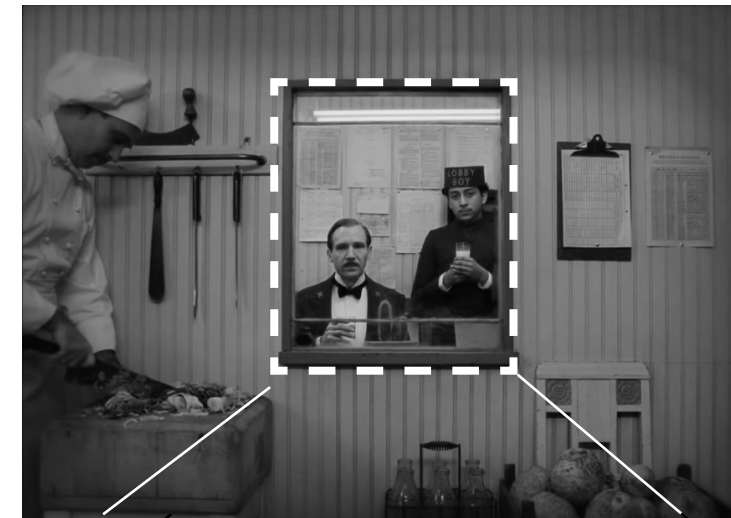
Generic situations of gatherings according to radius of fire



## c) loss of nearness : the seperation of kitchen and diners

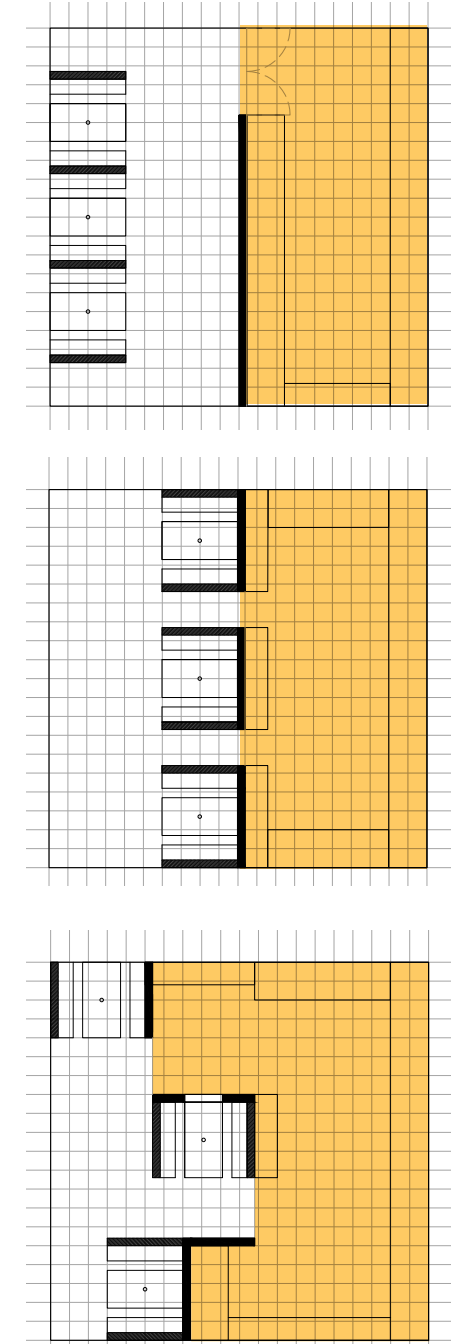
In modern life, kitchen and dining area are usually seperated. Further the idea of isolation discussed in chapter 1.2 , the seperation of embodied image of fire to human body is not only physical, but also about intellectual proximity and connotations of familiarity. [38] The understanding of closeness between fire, food and human is lost.

Bridging the eaters to fire is hence a way to awake the primal sense of eating actions.



UP: In 'The Grand Budapest Hotel' the duality of noble and working class, decency and messiness are portrayed through the glass on the wall.

RIGHT: 1/200 studies of generic kitchen and restaurant relationships and possible ways of breaking down the wall inbetween and redefine relationship in between.



[38] Sharr, A. (2007). Heidegger for Architects (pp. 24-26) Routledge

Movie stills from 'The Grand Budapest Hotel', 2014, directed by Wes Anderson, TM & Copyright © 2014 Fox Searchlight Pictures



### 3.3.4 Embodied image - Steam and inspirations

Cafe as a place of exchange and inspiration (as discussed in 1.1.2e), It has been nurturing great minds of different eras. First newspaper were founded in a cafe, the first movie was publicly screened at the basement of the cafe, and the famous Cafe de Flore in Paris was definitely the collection of stars of intellectual world.

The culture of coffee house was brought to Europe from Turkey. It has always been a smoke and steam filled venue, from boiling of water to shisha to cigar. Connection of such steamy image with inspirations has been portrayed in many movies, paintings and photography works.



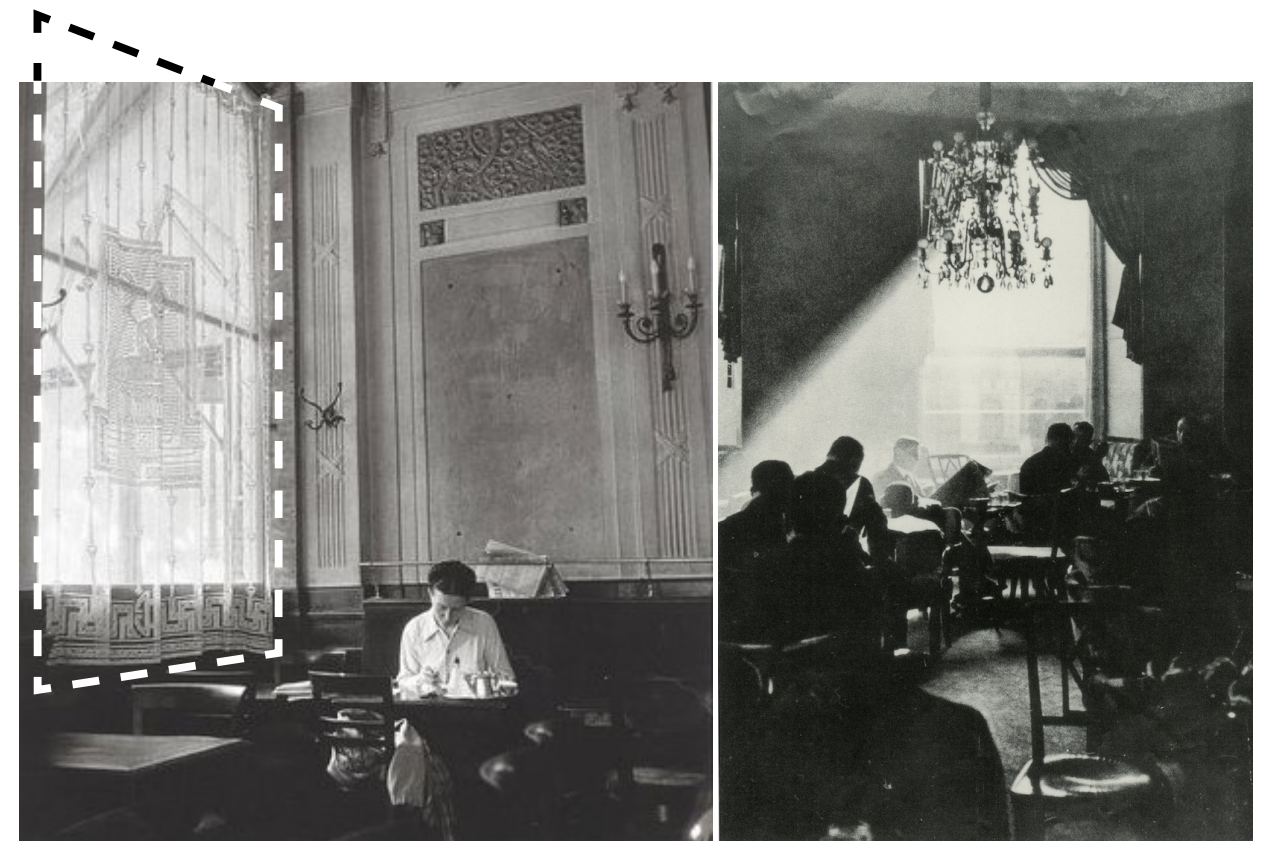
The first public screening of films at which admission was charged was held on December 28, 1895, at Salon Indien du Grand Café in Paris. [39]



Simone de Beauvoir and Jean Paul Sartre at Café de Flore in Paris.



Relationships of window, light and smoke in Café de Flore in Paris.



top image: theGuardian (1 Sept, 2013) / <http://www.theguardian.com/news/2013/sep/01/cafe-flore-sartre-archive-1983>  
 bottom left : The New York Times (7 June, 1948) / <http://www.nytimes.com>  
 bottom right : [http://www.paris-bistro.com/english/histoire\\_flore.html](http://www.paris-bistro.com/english/histoire_flore.html)

[39] Lomography.com. (2011). Lomography - Today in History: First Commercial Movie Screening in Paris (1895). [online] <https://www.lomography.com/magazine/139448-today-in-history-first-commercial-movie-screening-in-paris-1895/>  
 top image: <http://www.turkishculture.org/lifestyles/lifestyle/coffeehouses-204.htm>  
 below image: <http://lanuitamericaine.actifforum.com/t154-naissance-du-cinema>

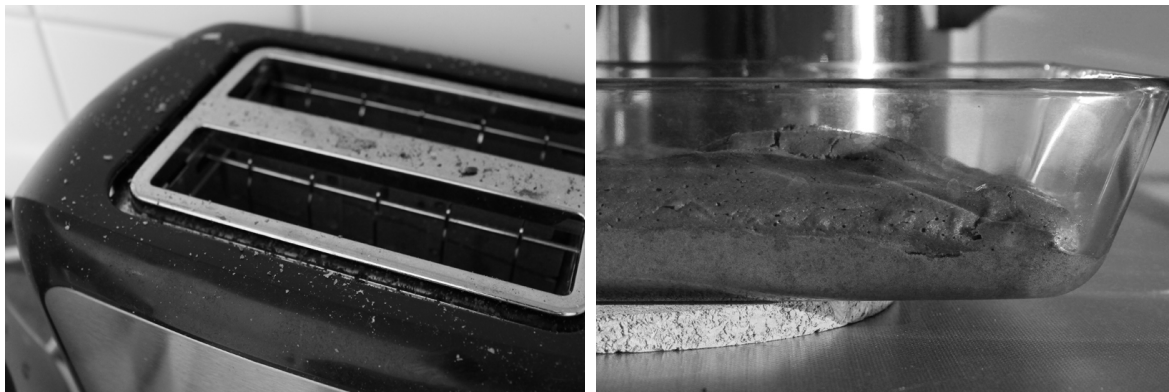


### 3.3.5 Everyday objects and everyday routines

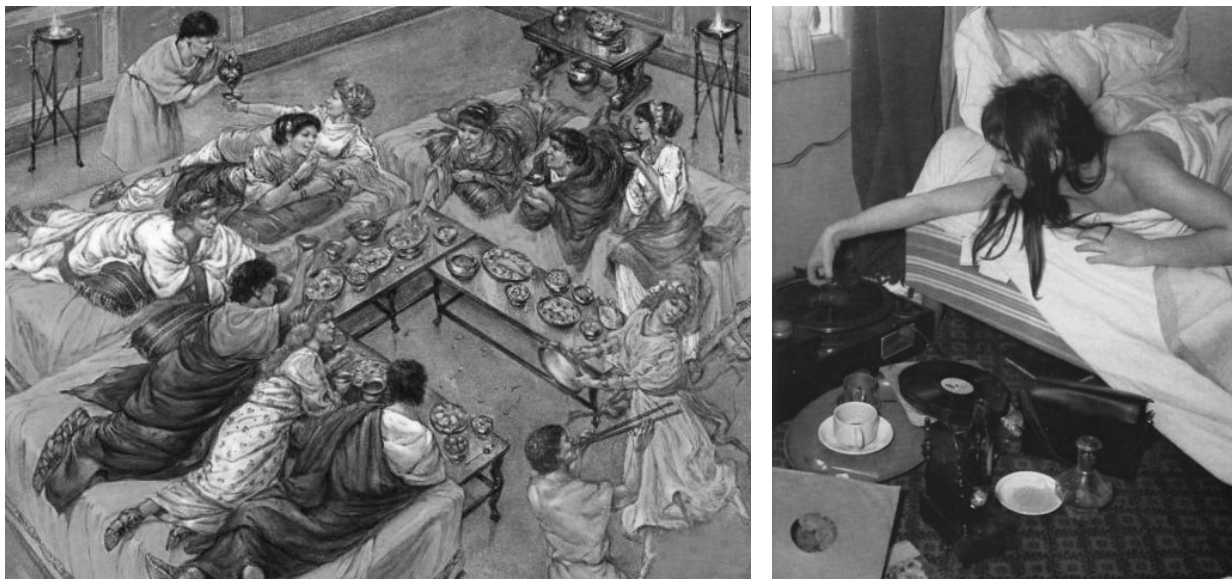
From the studies of Chinese Tea Restaurant in chapter 1.2.2, the significance of peripheral attention to things at the background is brought up. In which the perception of things is more than its form, but the meaning. As Heidegger believes that is what makes things 'things' but not just 'objects'.<sup>[40]</sup> The everyday use of the things leaves marks and traces of routines. The marks give an idea of movement, gestures and manner of body.

In modern eating scenes, we achieve efficiency and spotless cleanliness as a pursuit of perfection and triumph of civilization over uncertainty and hunger.

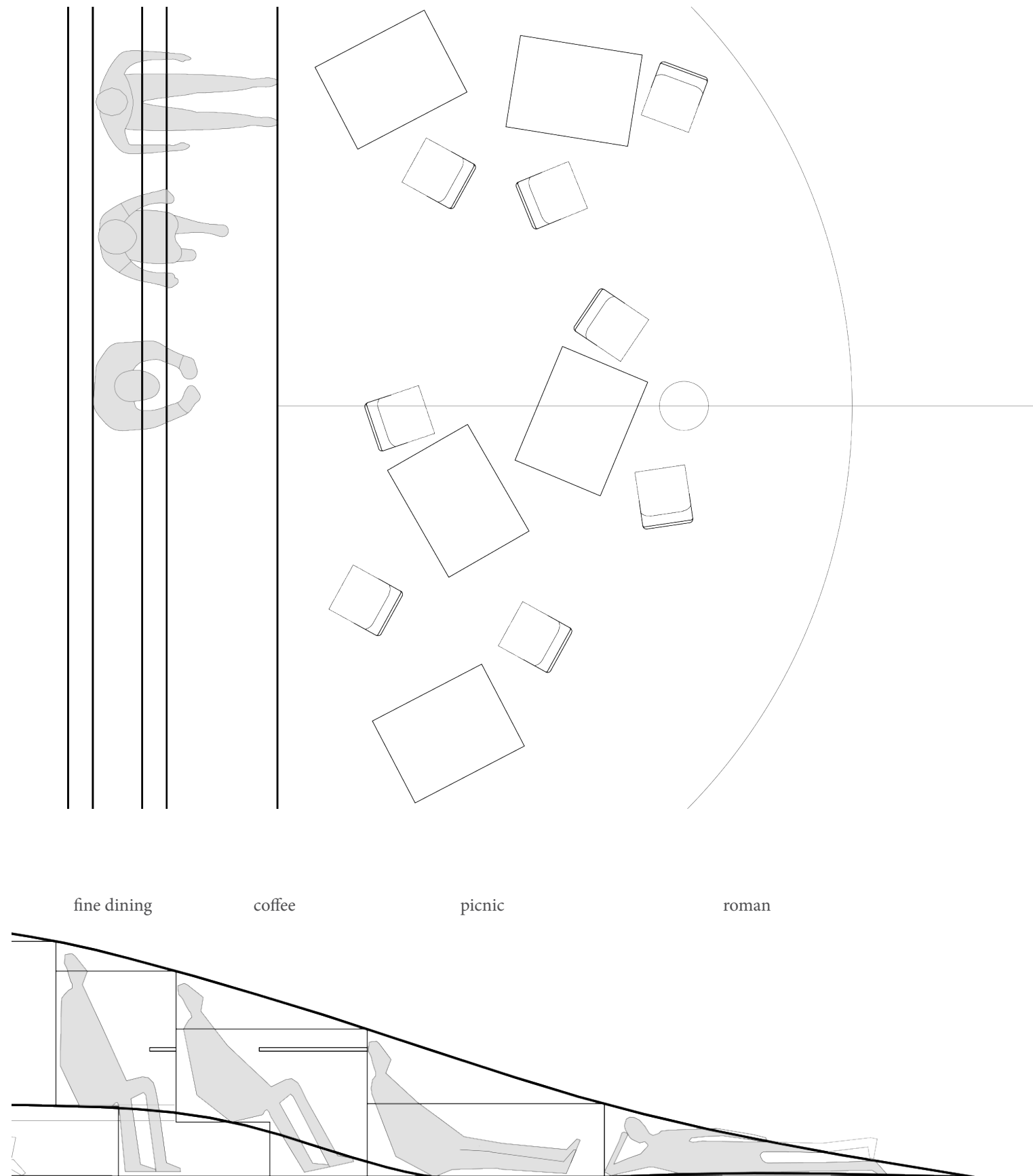
I would concur that the uncertainties and messiness is the magic in the air. It is how the fishes are dried in the wind, wines are brewed, cheeses are fermented, soufflés are fluffed. Allowing a little non-happening space to breathe, let things get out of place, let your body understand the everyday movements through tactile and imaginative experience.



Dressing formally and sitting upright to eat in a restaurant is more of a modern ritual, it makes eating outside your own home different and special. That is suppression of desire. I drafted how people sit down and eat in different body gestures as an expression of desire.

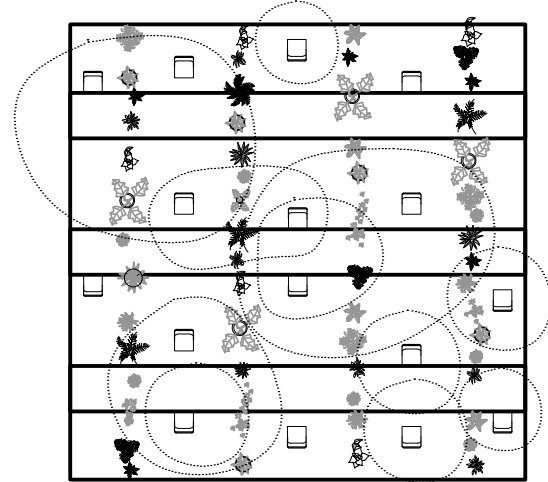


<sup>[40]</sup> Sharr, A. (2007). Heidegger for Architects, Routledge  
 bottom left image: <http://www.archeolog-home.com/pages/content/the-romans-what-they-ate.html>  
 bottom right image: <http://www.soul-kitchen.fr/25808-2012-cant-stop-the-music>

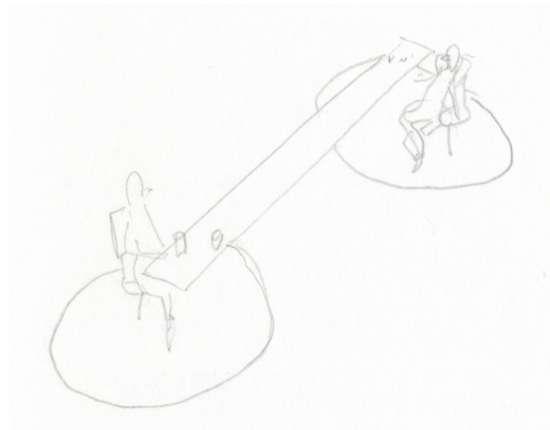




### 3.3.6 Mental maps of perceived 'islands' in a restaurant



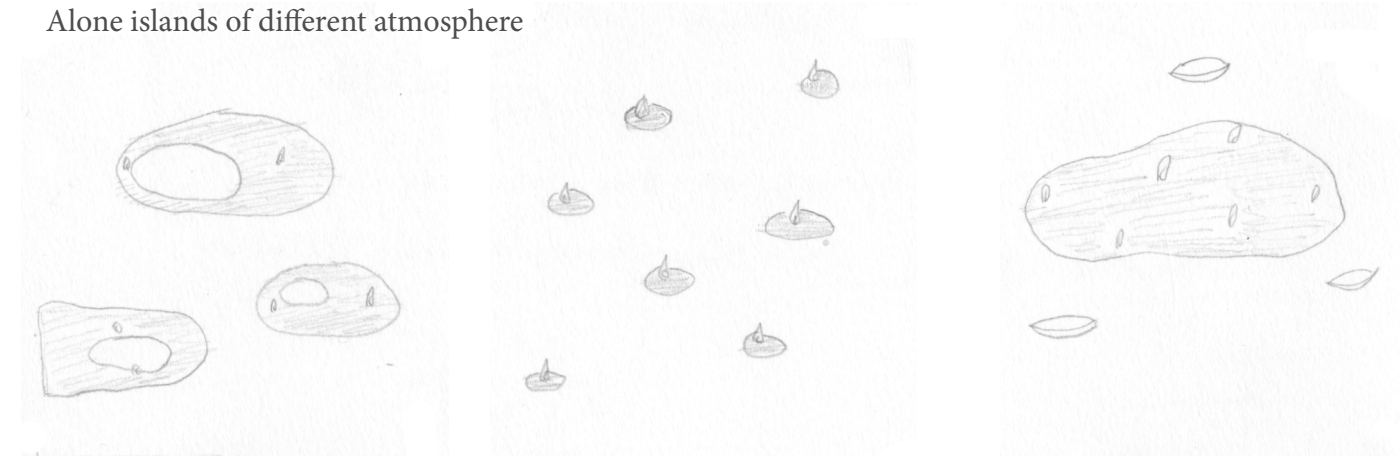
Our body related ourselves to things and make meaning. We are surrounded by constellation of things and our peripheral attention create mental islands subconsciously (from chapter 1.2). If different people share same mental islands, I believe they share the same emotion as well.



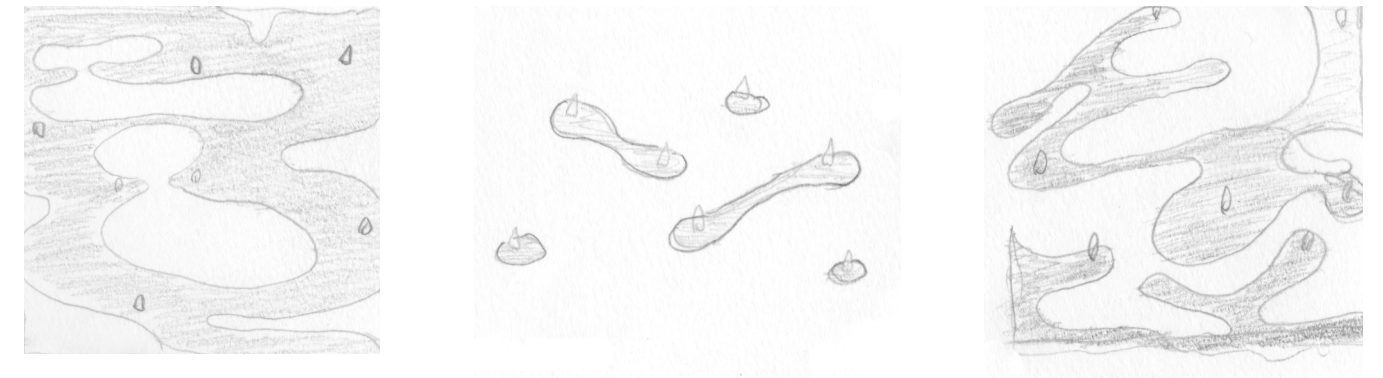
In urban eating scenes, like in a restaurant or cafe, tables are basic element of scene setting. Sometimes strangers share a big table or a long couch, other times group of friends gather small tables together to form their own space. You could tell the difference of a table of 12 strangers, 3 group of 4 or 6 pairs of couples.

I found this kind of distributions could be sensed as mental islands and mapped out different possibilities.

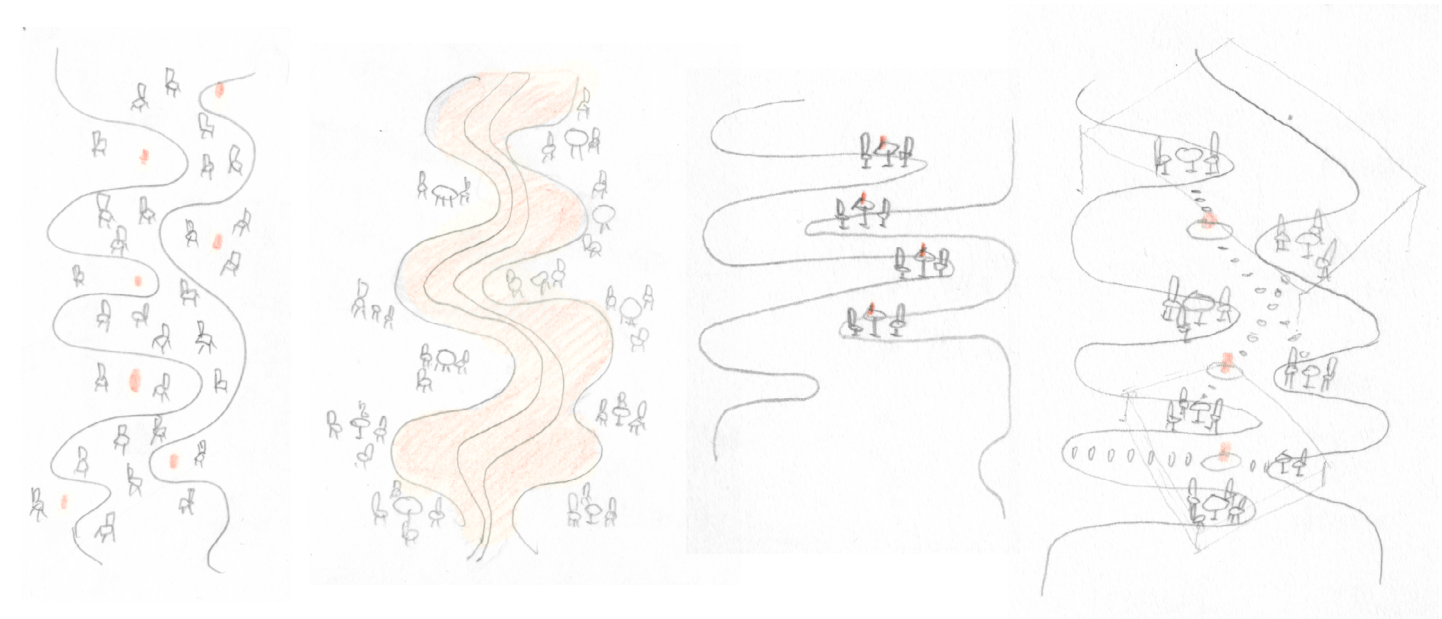
Alone islands of different atmosphere



Conjoined islands of different atmosphere



Islands as small stops in the flow.





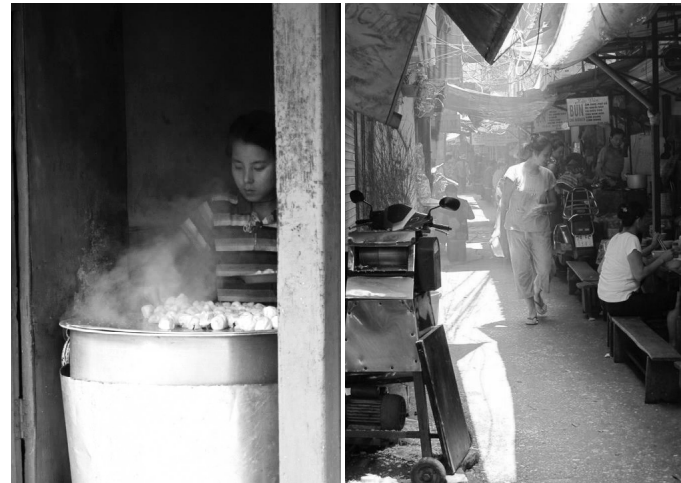
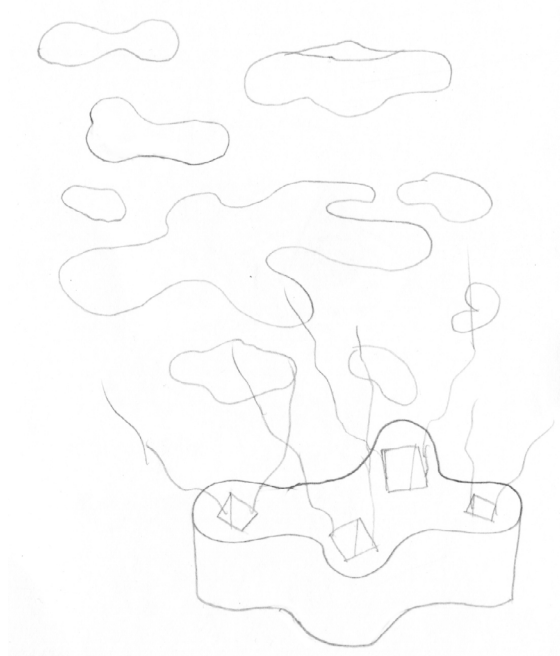
#### IV. ARCHITECTURAL NARRATION : AN ATMOSPHERIC INTERVENTION

*... 'aedes' (i.e. dwelling) in reference to any edifice. No one think that this word was driven from a form of the term for 'eating,' edendo, citing by way of example a line from plautus : " if i had invited you home ( in aedum ) for lunch. " hence we also have the word "edifice" because originally a building was made for eating ( ad edendum factum ).*

*-- Horwitz, J. and Singley, P. (2004), Eating Architecture, pp.14*

#### 4.1 The island

##### Installing atmosphere



##### Concept illustration



##### fire, steam, desire



Atmosphere is intouchable and without boundaries. To capture them is like to catch a cloud.

I visualize a boiling machine as source of warmth and steam. Different puff of islands are generated from it.

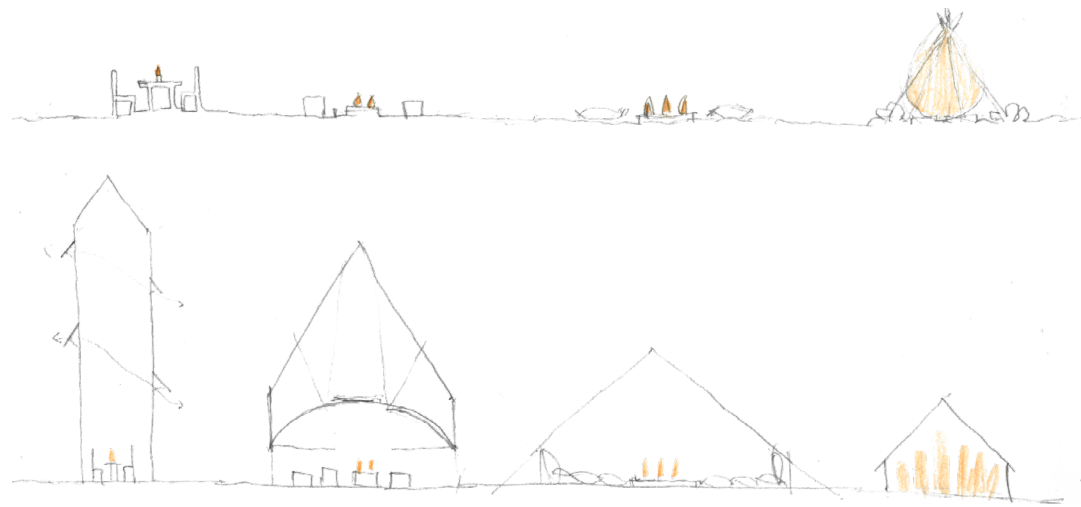
We cannot catch it physically but we can make it more perceivable. For example, Steam is more visible under big contrast of light. (Photos taken from food stall in Nepal and Vietnam. )

The warmth, humidity, translucency and instability of steam are reminiscent of desire.



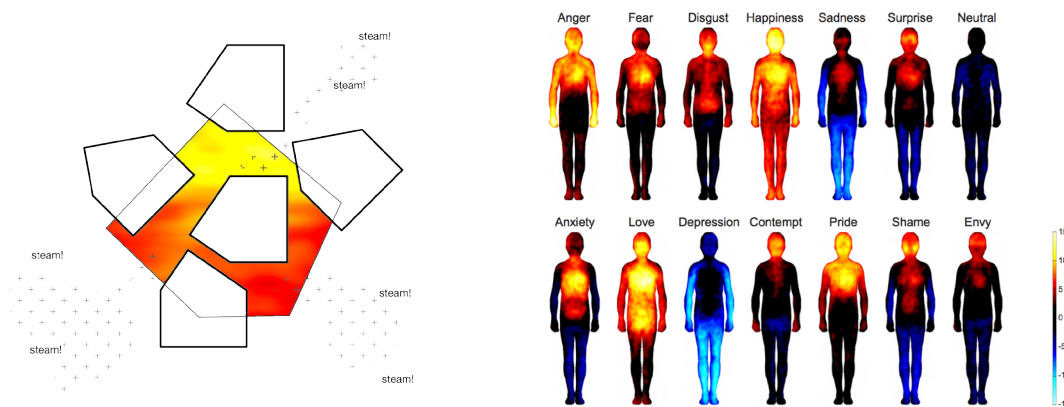
## 4.2 The Chimney expression of the repressed side of eating scene

Islands of different desires at different point of journey.



Typology of combinations of shelters and size of fire

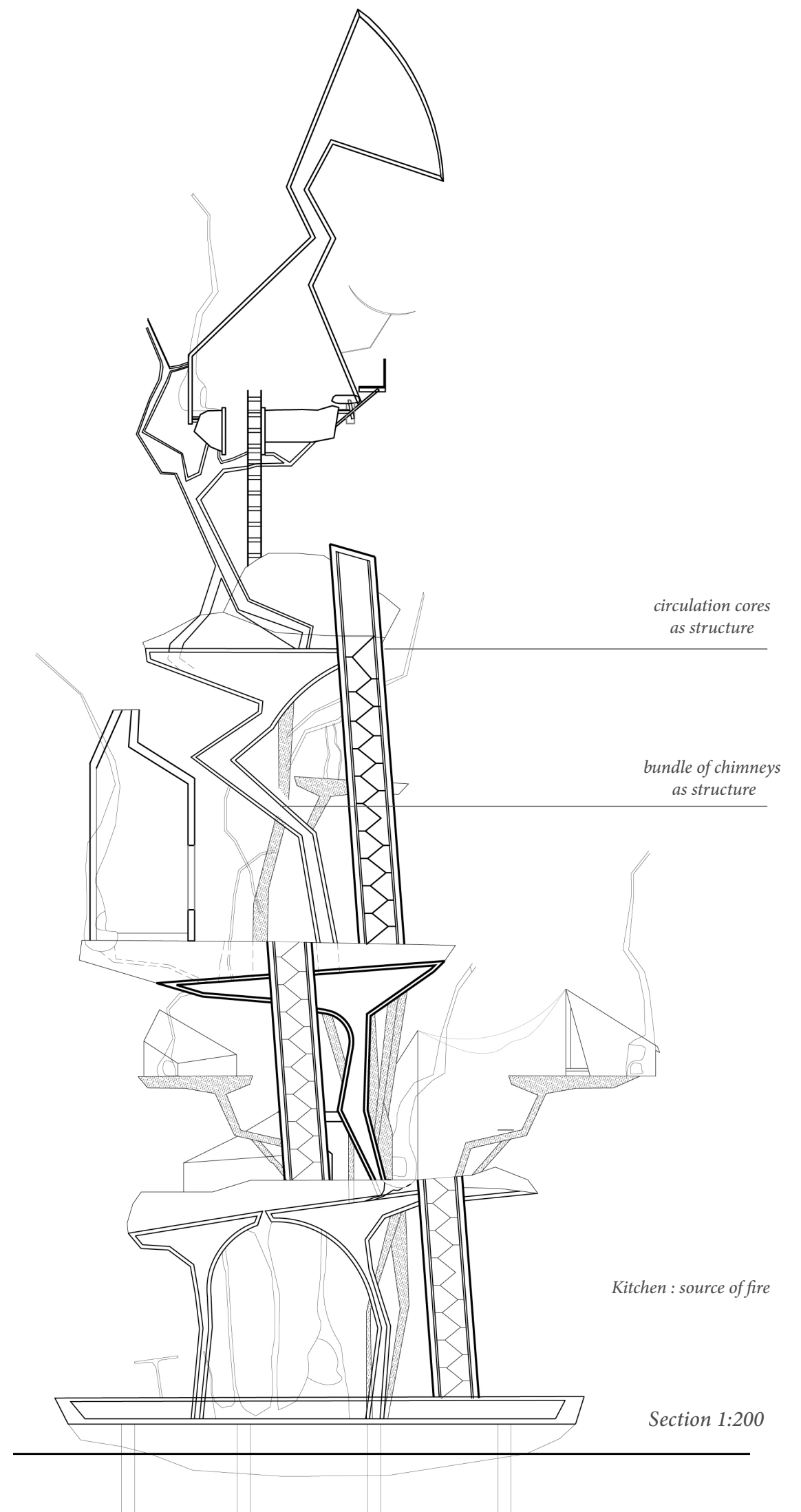
The chimney is the expression of the repressed side of eating scene: chaotic, mess, uncontrollable, left daily traces, nevertheless it is the source of atmospheric steam and smoke.



Natural phenomena has often shows relationships with primitive insitncts. While steam and fire has always been important phenomena in eating scenes, at the same time they also exhibit atmospherical correlations with emotions.

Results has been published to proceedings of the National Academy of Sciences in 2013 about Bodily maps of emotions, that when human is in different emotions, the temperature distribution of our body varies.

bottom right image:  
[http://www.huffingtonpost.co.uk/2014/01/06/body-temperature-changes-emotions-love-depression\\_n\\_4549145.html](http://www.huffingtonpost.co.uk/2014/01/06/body-temperature-changes-emotions-love-depression_n_4549145.html)

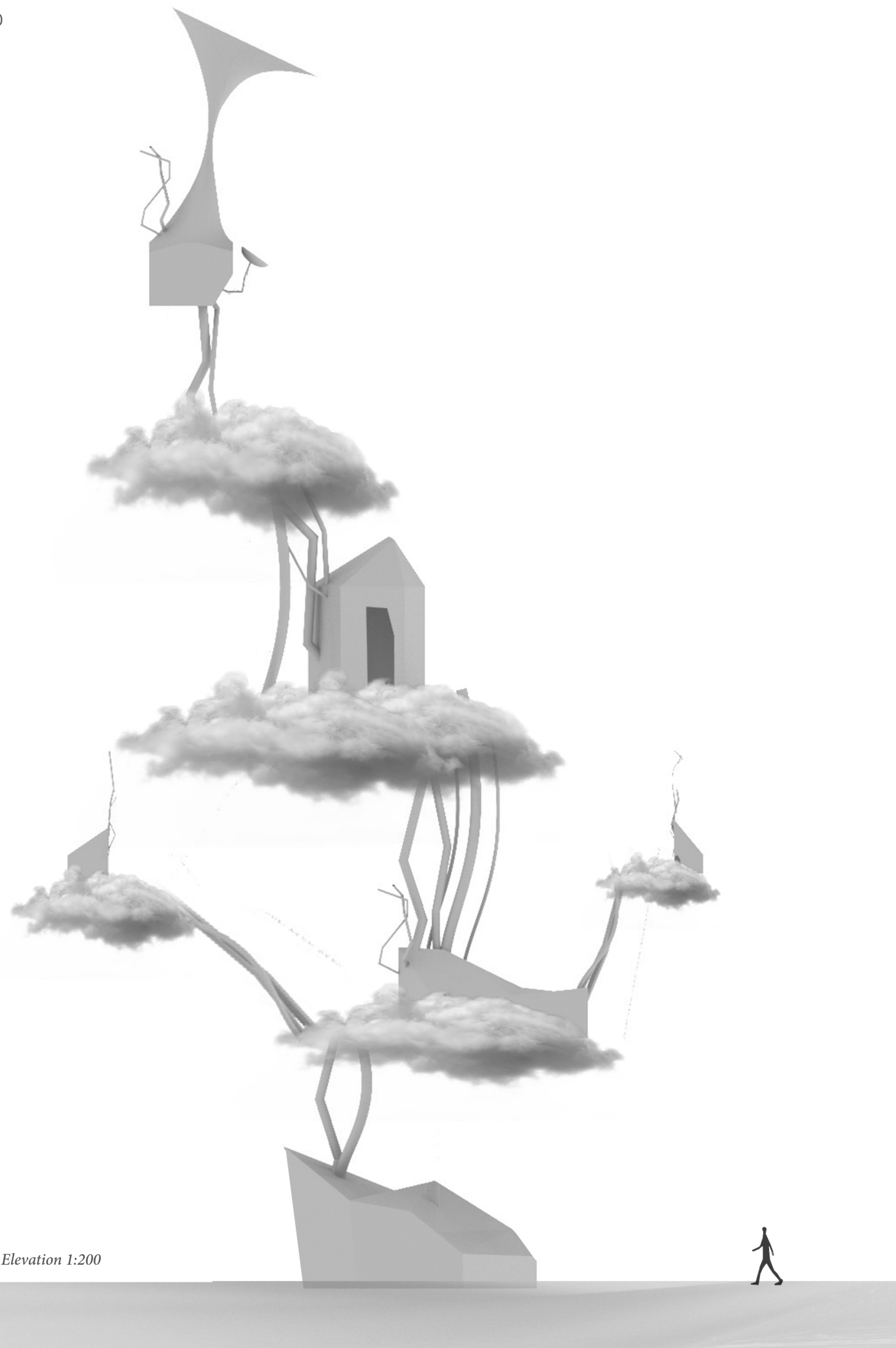


circulation cores  
as structure

bundle of chimneys  
as structure

Kitchen : source of fire

Section 1:200

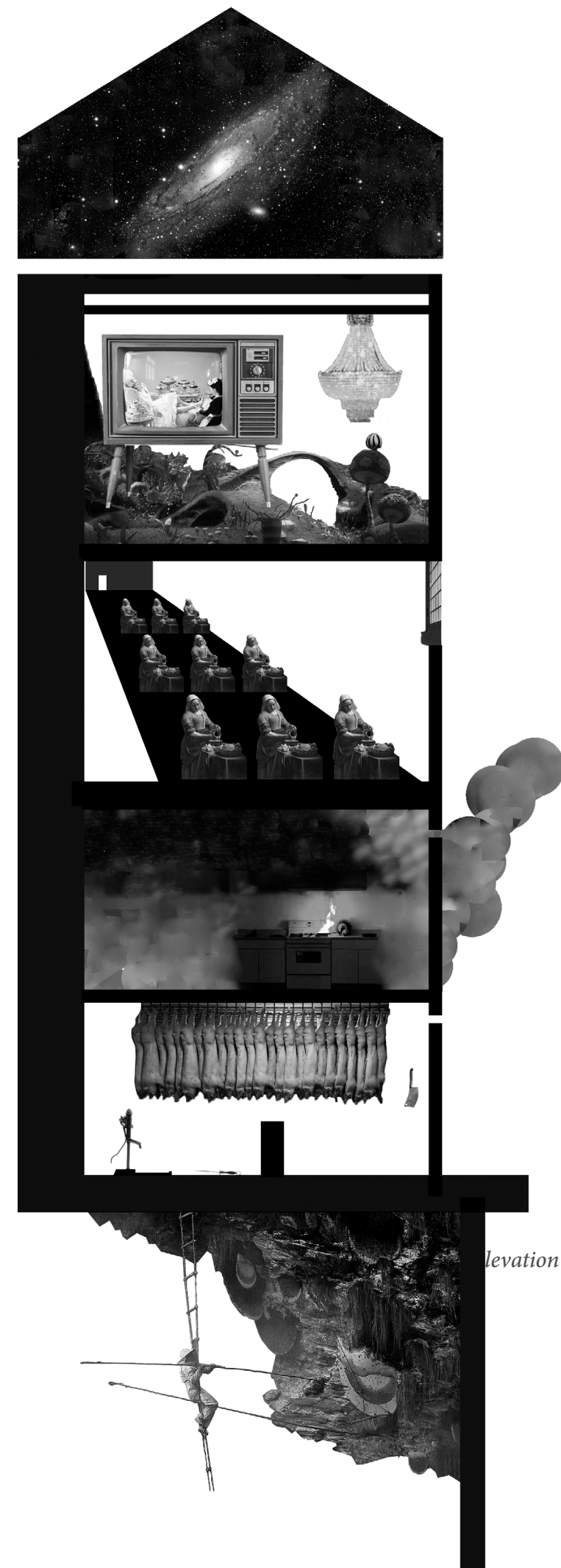


Elevation 1:200

The emotional islands are placed vertically, they are connected and supported by the energy of eating and life: fire and steam. I intend to create various in and out experiences, provide variety of indoor atmospheres at the same time, which will be explained at the end of the chapter.

As Sorsapuisto is located in around 3 meters below the heaviest traffic around, the height would be something attracting attention from afar. The journey of someone approaching the island would be first seeing some smoke, followed by curiosity, then attracted by the smell and atmosphere, he will cross the lake by a boat or walk on the frozen lake and arrive to this place for eating where he could warm up himself and fill his stomach.

I hope to use this vertical demonstration of design as an antithesis of my previous interpretation of the anxious, alienated modern eating scene, and bring up the issue to rethink the order of 'eating' itself.







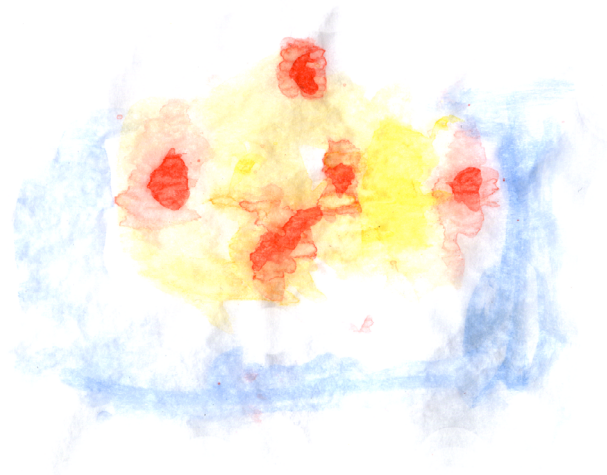
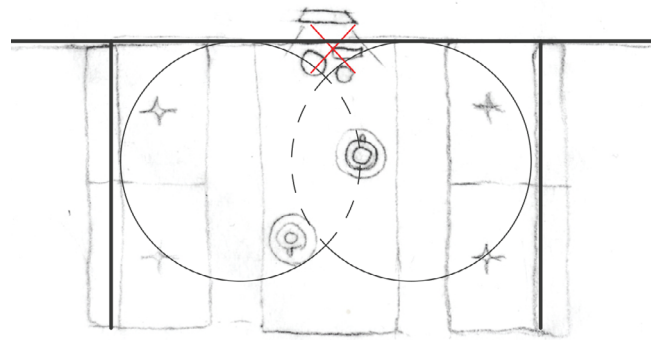
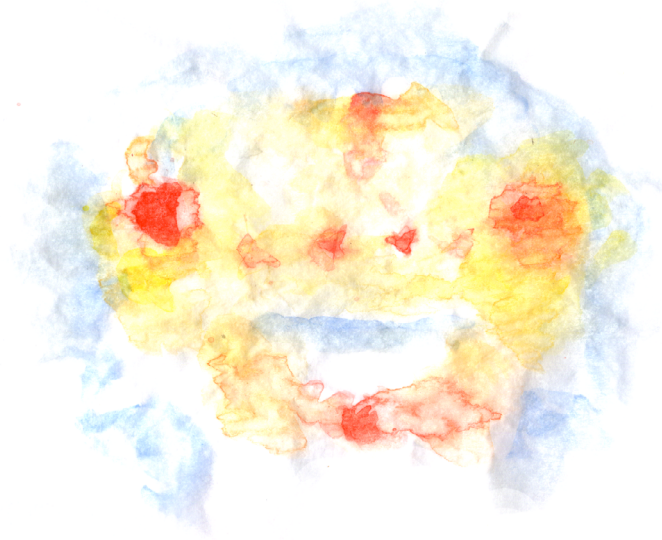
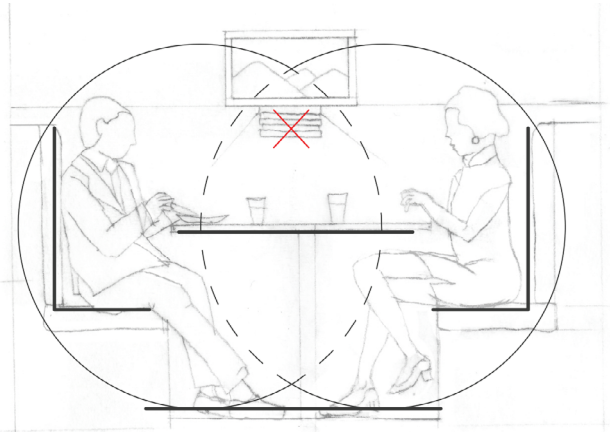


### 4.3 Cinematic Atmospheric Studies

Eating scenes in movies convey lot of atmospheric qualities and revealing tension of desires across the table. Studies of various scenes attempt to understand different atmosphere and emotions on the table, and things existed in peripheral attention with word clouds, mental islands and temperature.

Wong Kar Wai : *In the Mood For Love* (2000)

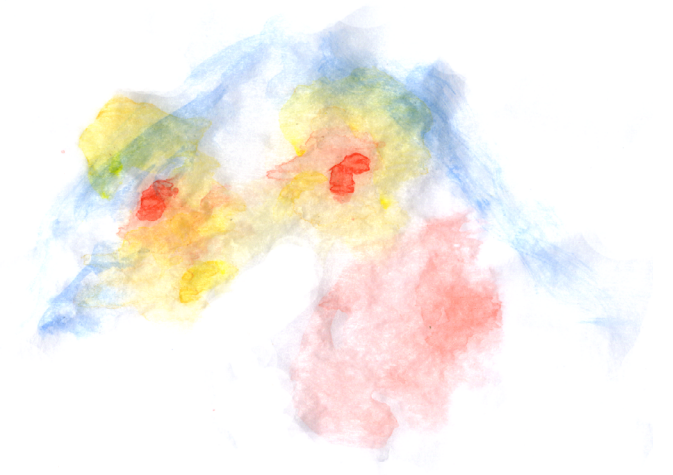
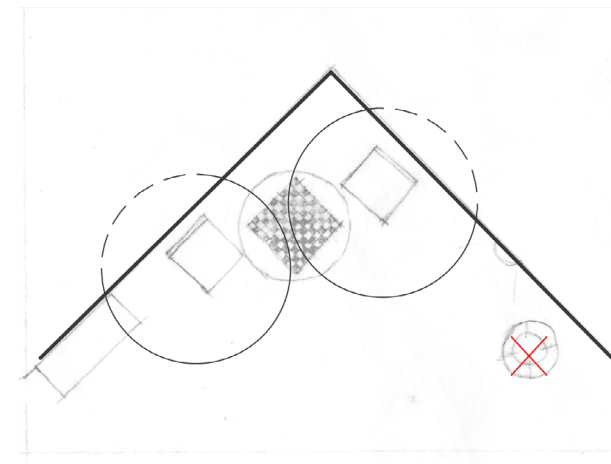
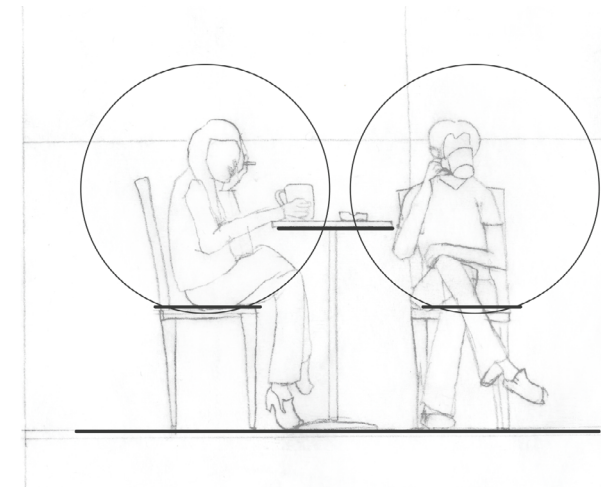
uncertainty  
romance  
sexual tension  
secret  
repressive  
long dinner  
infidelity  
nostalgic



Movie still from 'In the Mood for Love' (2000) directed by Wong Kar-Wai, TM & Copyright © 2000 Jet Tone Production

Jim Jarmusch : *Coffee and Cigarettes* (2003)

isolation  
fight  
depression  
contemplation  
struggle  
short coffee  
cold  
aloneness

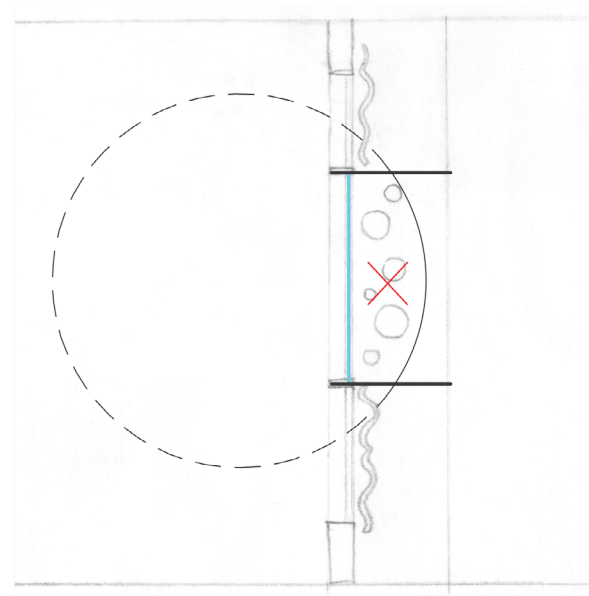
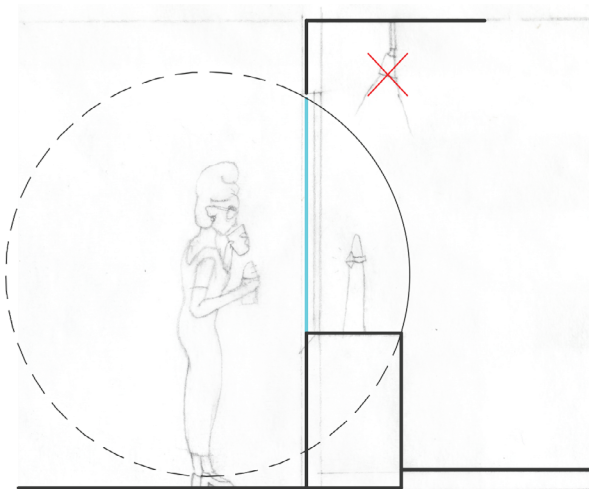


Movie still from 'Coffee and Cigarettes' (2003) directed by Jim Jarmusch, TM & Copyright © 2003 Smokescreen Inc.



*Blake Edwards : Breakfast at Tiffany's (1961)*

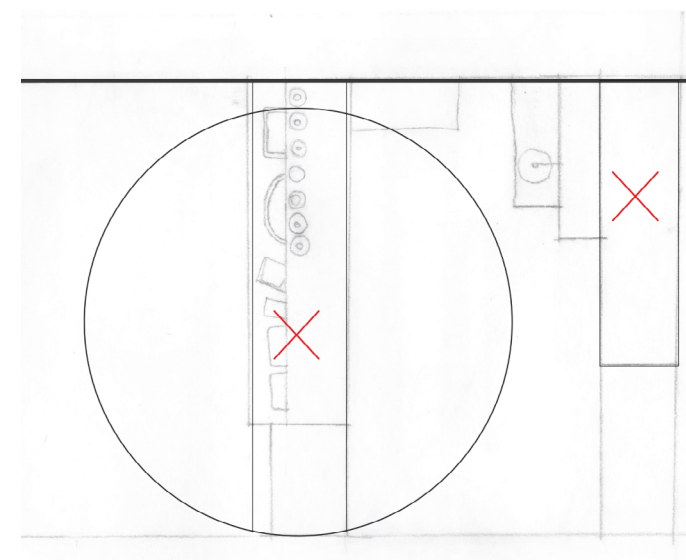
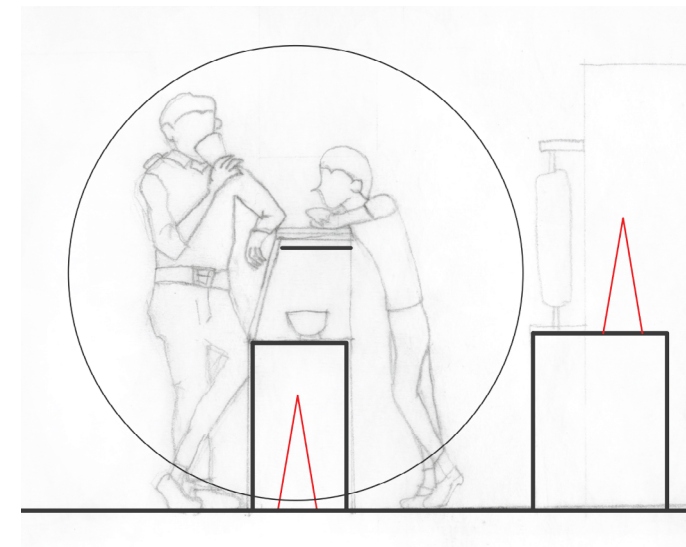
gaze  
materialistic  
reflections  
desire  
longing  
status anxiety  
spotlight  
cravings  
window display



Movie still from 'Breakfast at Tiffany's' (1961) directed by Blake Edwards, TM & Copyright © 1961 Jurow-Shepherd

*Wong Kar Wai : ChungKing Express (1994)*

casual  
small stop  
customer and waitress  
fast  
routine  
encounter  
messiness

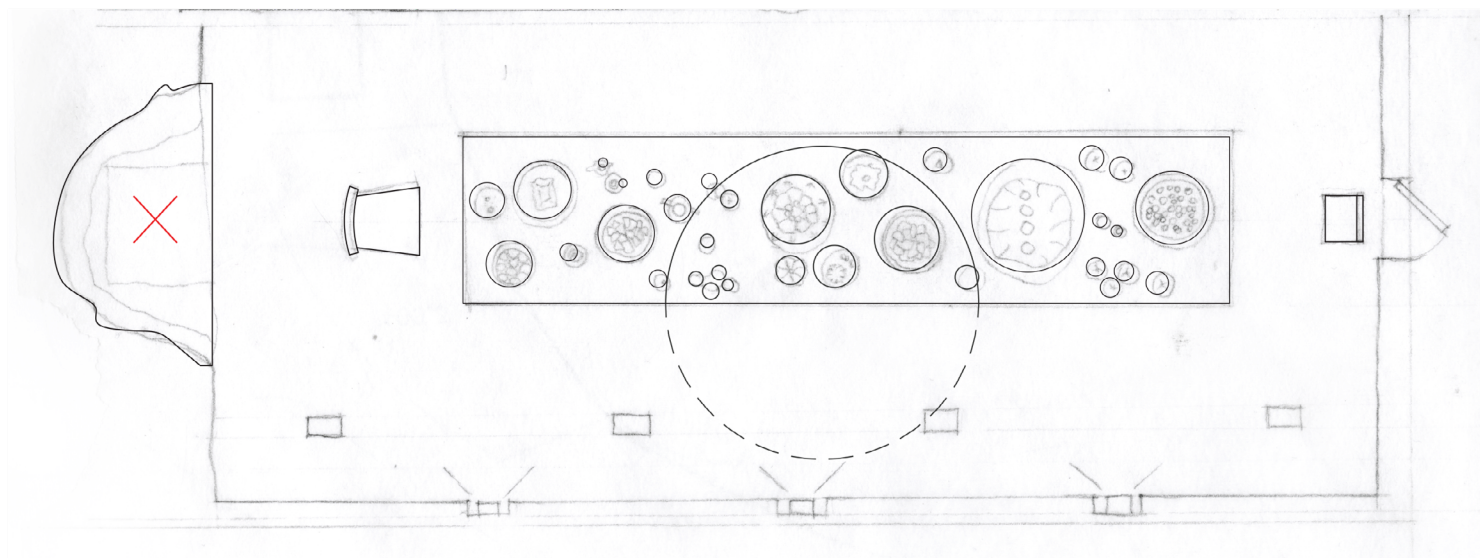
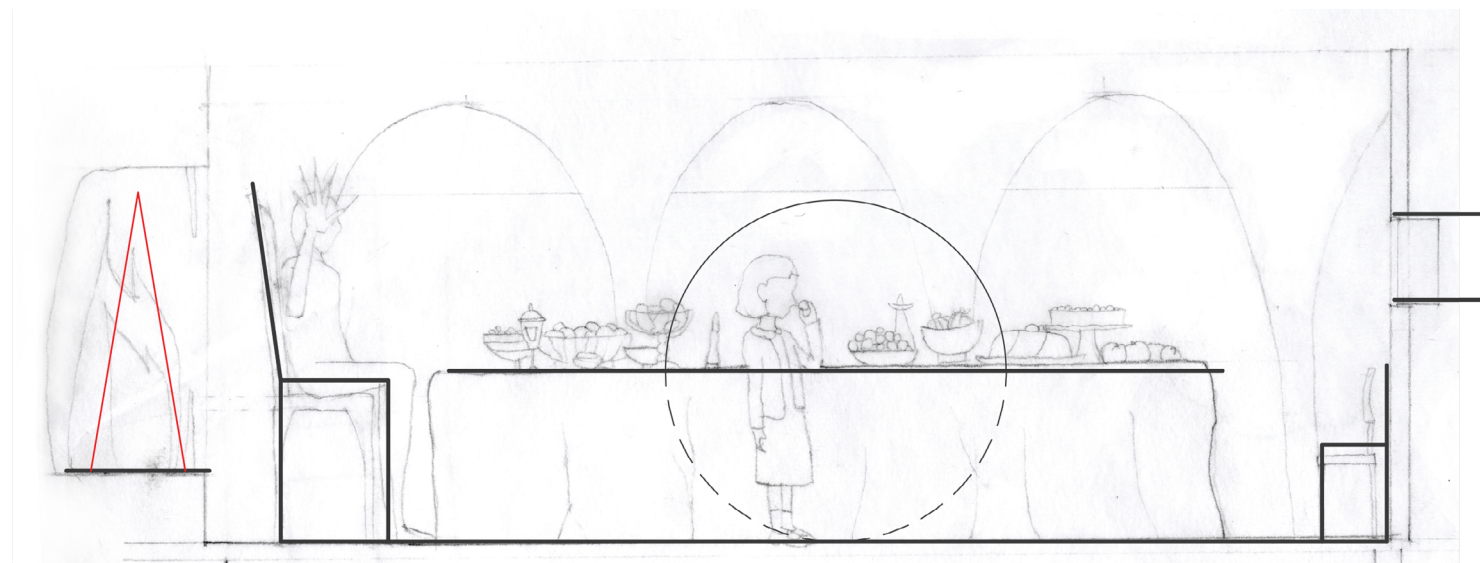


Movie still from 'Chungking Express' (1994) directed by Wong Kar-Wai, TM & Copyright © 1994 Jet Tone Production

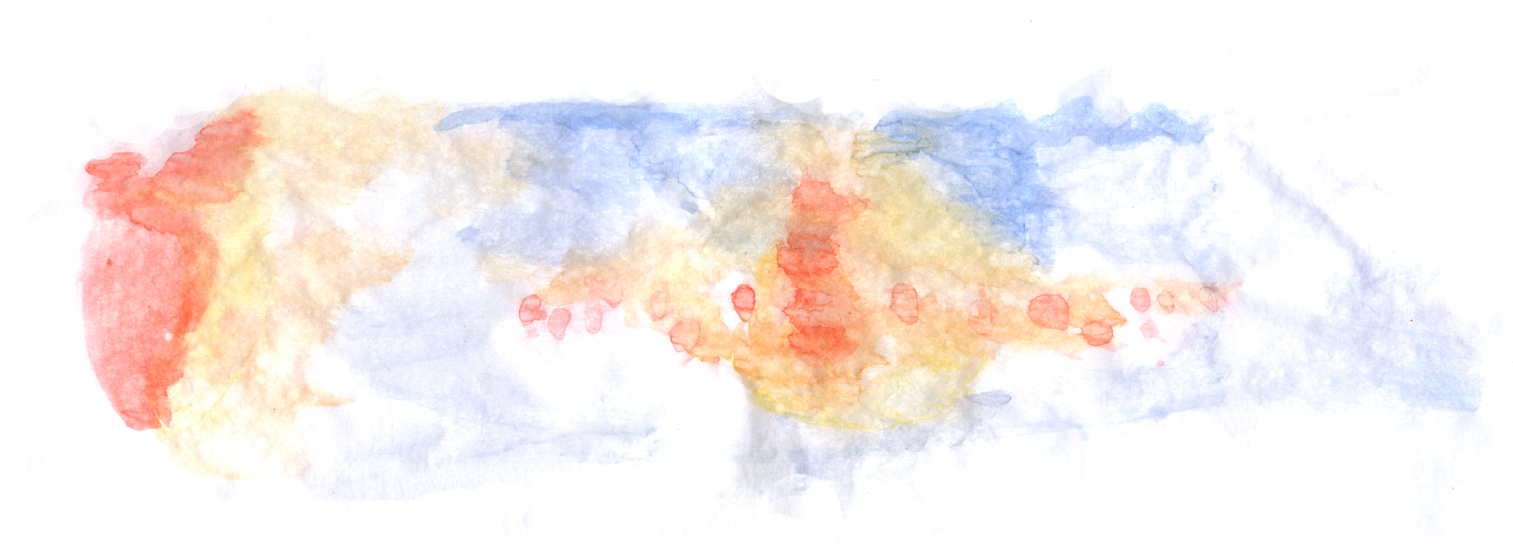


*Guillermo del Toro : Pan's Labyrinth (2006)*

taboo  
 fire place  
 temptation  
 adventure  
 host  
 struggle  
 long table  
 feast  
 guilty pleasure  
 trap

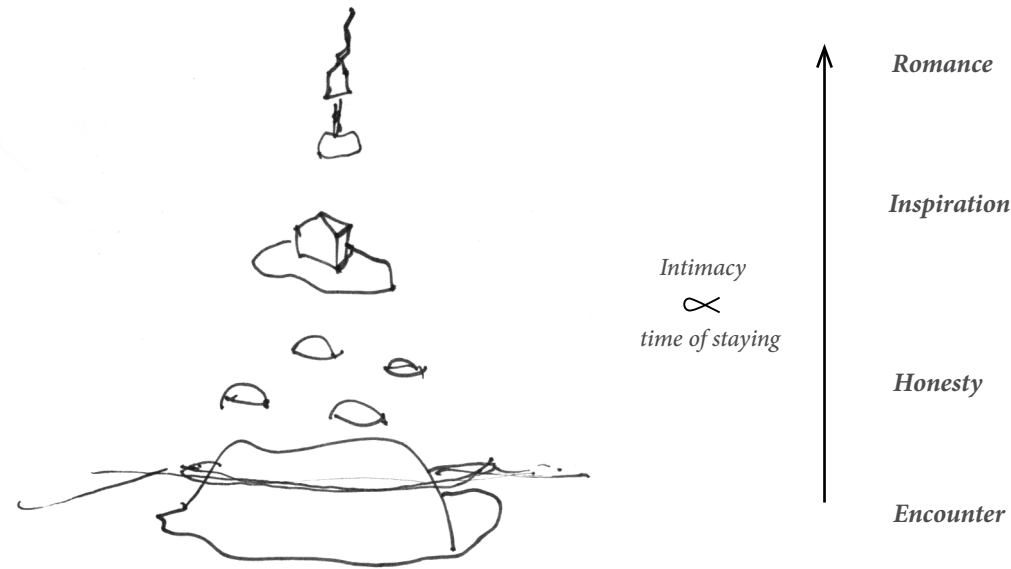


Movie still from 'Pan's Labyrinth' (2006) directed by Guillermo del Toro, TM & Copyright © 2006 Estudios Picasso

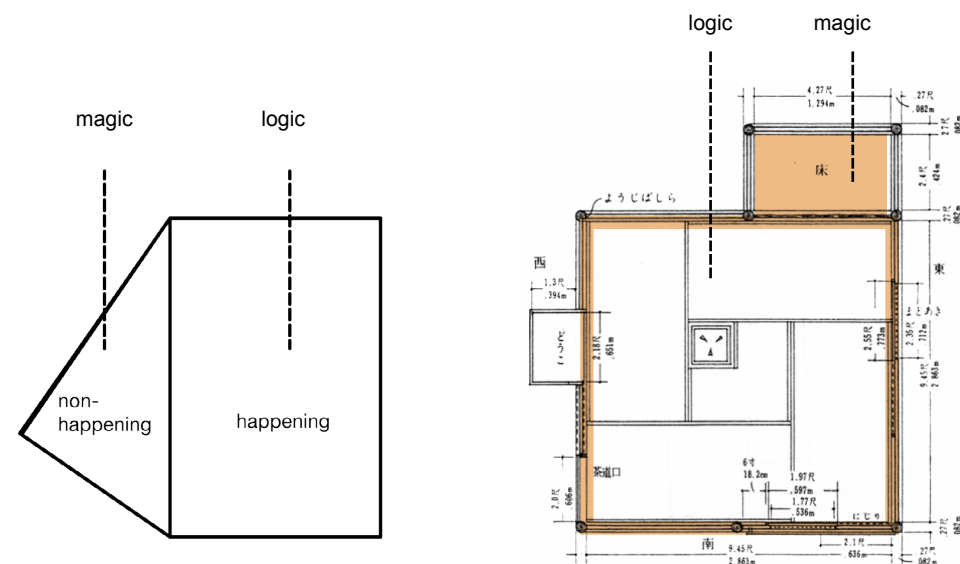




## 4.4 Island of various desires



Generic types of Island of desires are proposed to meet different emotions. Intimacy is directly proportional to the time you share the table/mental island with others. From bottom to top, the journey starts from the island with island for brief coffee meetings to long dinners.

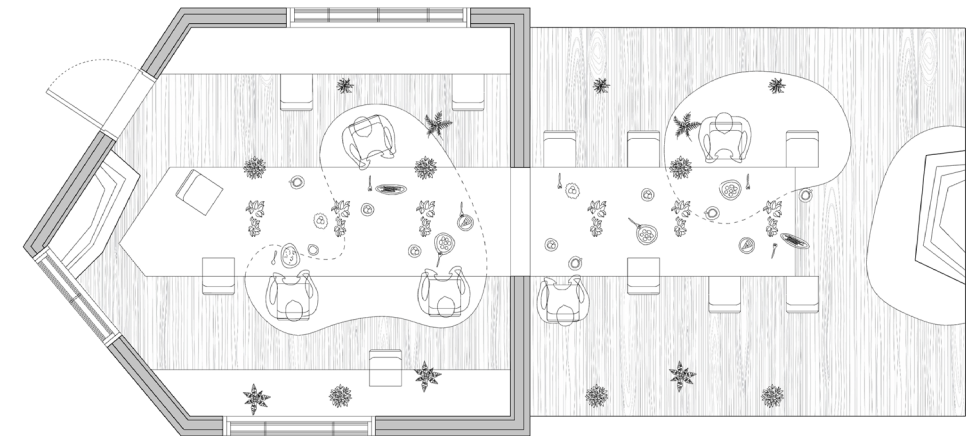


Learning from Japanese Tea houses, the non-happening space has its meaning as peripheral attention even it is not functional. I used a pentagon as plan, in which the “extra angle” from a efficient rectangle is used as the non-happening space. It can be use as planting area, fireplace, or just a window to let light in. They do not involve in eating actions but are just as important.

## a) Island of Encounter

*This is an island for all sort of possibilities. Comers could bond in big or small group or stay alone. Two style of fireplace at the two ends of the long table affords different emotions at different seasons. Clay cladded islands on floor give chance for different comers share the same touch from underfeet. Soft boundaries such as table, seats, clay islands and plants could divide or connect, depending on situations.*

casual  
quick coffee  
big shared table  
freedom  
come and go  
random bonding



1:75



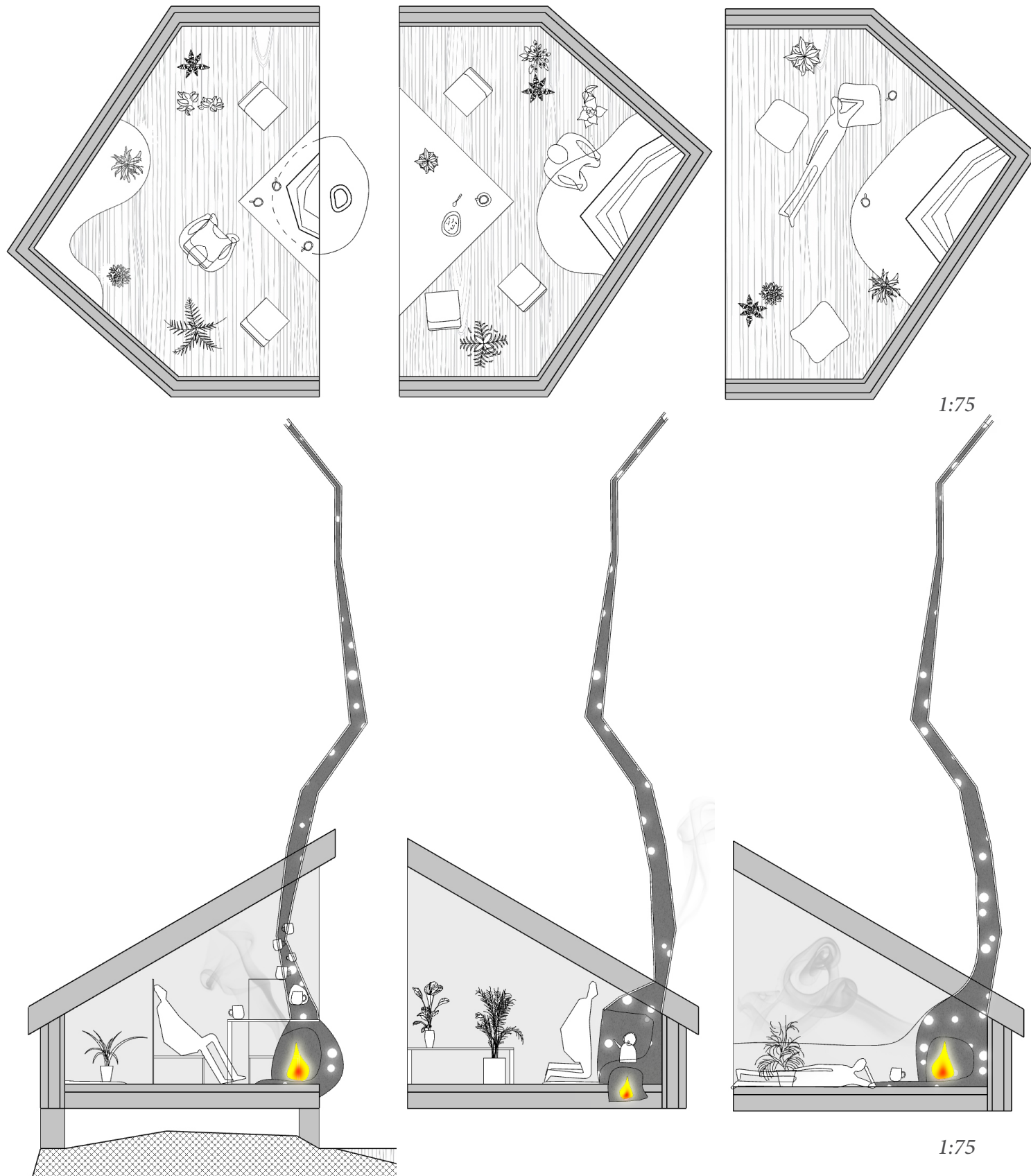
1:75



*b) Island of Honesty*

Taking Finnish Route as idea to create semi-outdoor eating opportunity. Cutting a generic plan in half and reveal the interior symbolise an honest talk over eating. Arrangement of sitting, slanting and lying down are possible showing freedom of attitude in this design. Low roof at the fireplace suggest kneeling position when warming up tea as a gesture of hosting for friends.

openess  
friendship  
semi-outdoor  
casual  
cozy  
tent

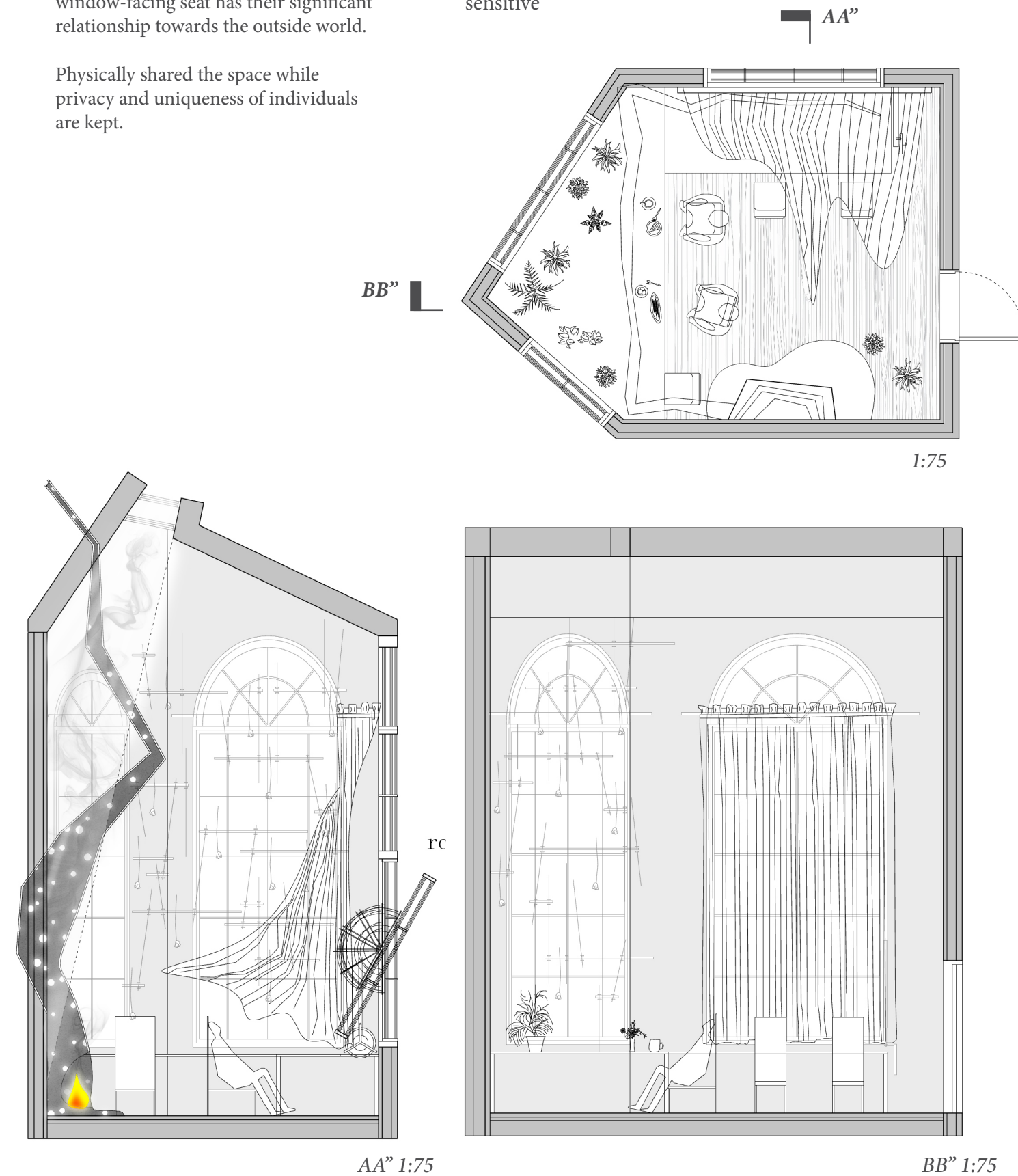
*c) Island of Inspiration*

Connection of the cosmic world and own spiritual world.

the whole indoorness as one island, big fireplace as center. While each spot of window-facing seat has their significant relationship towards the outside world.

Physically shared the space while privacy and uniqueness of individuals are kept.

self-aware  
steam  
writer  
weather  
seasonal  
sensitive





#### 4.5 Demonstration of design : Island of Romance

The approaching to the top is a journey for lovers to experience, a ladder is leading to the island from the bottom for sense of escape. It is the most intimate island.

It is a very introverted island. It is compact and dark. It is intended to let people leave their shoes on wood floor, and the clay clad floor suggest the area to stay with a warm and haptic touch to bare feet, which is also used around the fireplace and at the balcony seat.

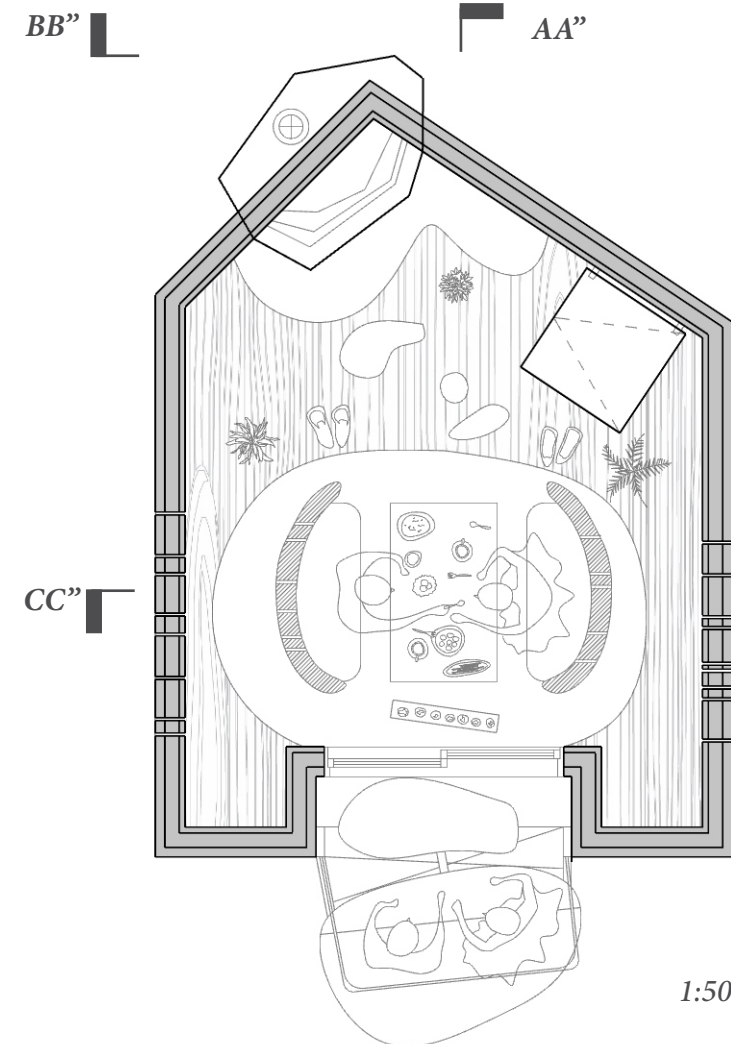
The top shelter suggested to receive the secret murmur of lovers and tell it to the world, while it also connect the cosmic to the lover's island. Different weather conditions are not shown as scenery but as degree of lightness. Light controlled through the frosted glass installed on the top opening of the 'receiver', and refracted along the path to the interior. Sound is also echoed from outside to inside with the same way.

When seated, the tiny glazed openings are glistening at the back of your lover.

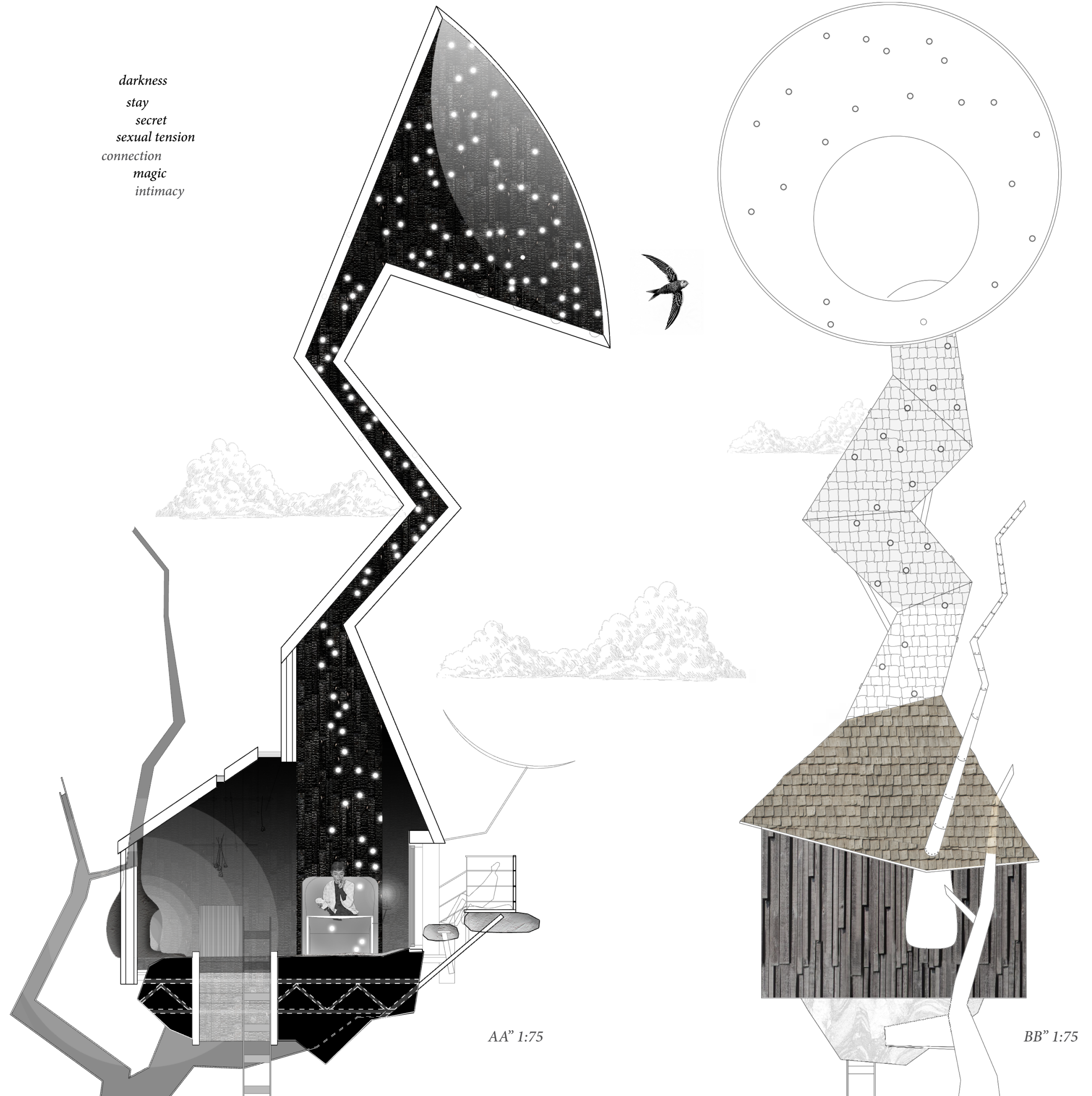
Little gap between wall and floor give an impression of hovering. Light fixings and heating system can be running through the gap between the floor and the wall.

Efforts are made to make this place isolated from ground, with a strong gesture but subtle effect on connections to the sky.

darkness  
stay  
secret  
sexual tension  
connection  
magic  
intimacy



1:50



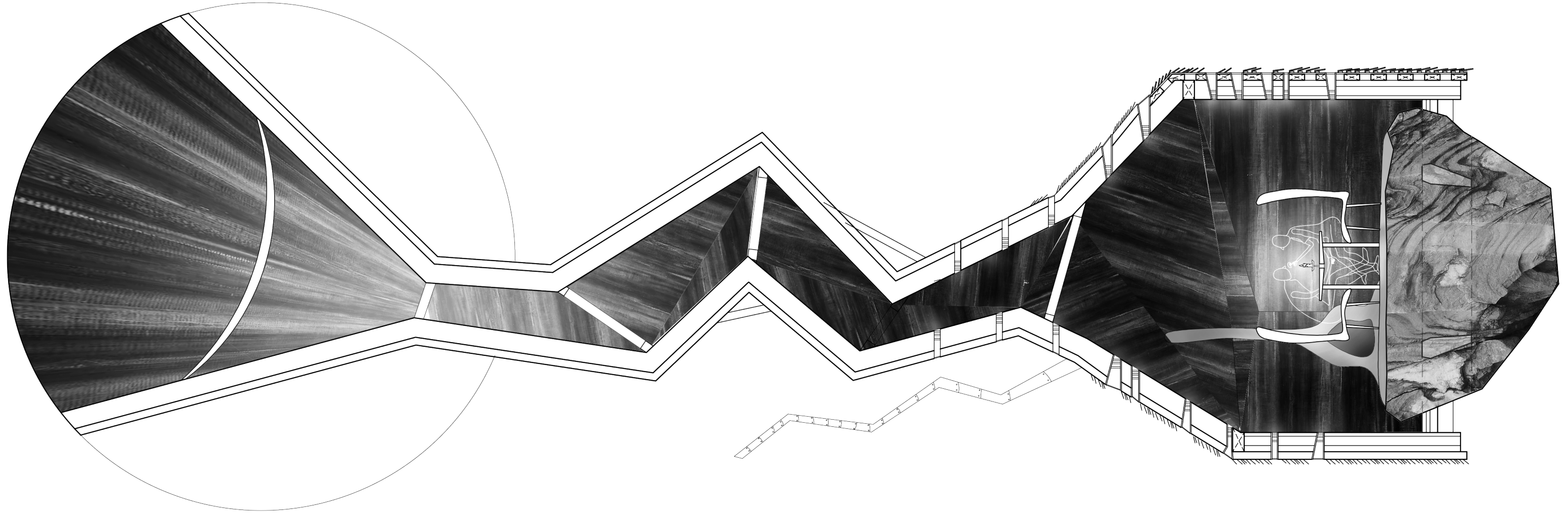
AA' 1:75



BB' 1:75



CC" 1:50





## Conclutions

### WHY

‘Design is not only problem solving.’  
I pondered, and look into what not.

I have had the doubts of architectural design and the role of architect in the years of architectural training at both school and at work. The traditional architectural training equip students as designers with the eyes of god with a top-down attitude and aesthetic tools to build man-made wonders.

I took this thesis as the opportunity to explore the holistic process from generating design intention, as a part of design practice.

### WHAT

The first part of the work is to explain and pinpoint the existing issue of current eating scene, i.e. the hallucination of fullness and the isolation of eating atmosphere in cosmic order.

Three attitudes of design of restaurants were derived, and hence direct the study into body-centered design for eating atmospheres.

The second part is the questionings. To the core reason of designing for the action of eating, to the most basic desires of eating. The findings were about the everlasting fight of two opposing energy, the desire to live and the desire to kill. In which the modern eating scene is always about building to accomodate the satisfaction of fullness, while the hunger and dirty side of desire was hidden and looked down to.

The third part is the experiments, base on Pallasmaa’s proposed design methods, such as embodied images, verb space etc., to the next level and create atmospheres for different emotions of eating.

### HOW

I tried to ask, if there is a pure instinct or reason of the topic of study, i.e. eating, that there is a space I could create to serve for. Instead of definitive answers, I got more arguments and struggles. It was a journey of asking questions, and keep on refining the question rather than focusing on giving a best solution.

What I have found is the way to ask a design question, is very personal and emotional. I found using emotional adjectives and word clouds make describing an architectural space more understandable, insightful and even more precise than using physical attributes. More importantly, it could be more easily shared compared with knowledge or aesthetic sense.

Works of Pallasmaa provides me a framework of study, From considering ‘eating’ as an action to confront the preconception of the word ‘restaurant’; to regarding appetite, a complex of instinct and desire, as a sense, to steer the direction of design.

In the process I look at design as managing interdisciplinary concepts rather than focusing on tectonic solutions. Studying the idea of affordance in product design, artistic representation of atmosphere from works of Olafur Eliasson, and cinematic illustrations of atmopsheres enriches my understanding of space and give me more tools to understand and tackles spatial problem. The problem was when there were numbers of potential design information, one should always go back to the big design question. ‘How to set up the scene for eating, and the pleasure brought by it? How to install the atmosphere for people to eat?’

The result of the whole study is an narrative illustration of my attitude towards installing atmosphere for eating actions. I would describe as emotional, in which I believe emotion is one common perception of human. Emotions are induced by desire which is also the focus of study and the core of eating actions.



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